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R OBERT REID AND HIS WORK BY HENRY W. GOODRICH

IN THE spring of 1898 there was held at the Durand-Ruel Galleries in New York an exhibition of the work of a group of men who had associated themselves in an informal society and who called themselves the Ten American Painters. That exhibition was important in American art; the members of the group were first-rate men and their secession from the Society of American Artists meant more than a protest against its methods or a desire to exploit, as has often been asserted, the impressionistic method of painting. Differing widely in temperament and style, they had in common a sheer love of beauty and a way of looking at nature, a technique of vision, if it may be so called, which was fundamentally sound but was not in harmony with existing standards in the art world at that day. The group consisted of seven New York men—John H. Twatchman (now dead), Robert Reid, Edward Simmons, Willard L. Metcalf, Thomas W. Dewing, Childe Hassam and J. Alden Weir, and three Bostonians—Frank W. Benson, Edmund C. Tarbell and Joseph DeCamp. Their exhibitions have continued till the present day, Mr. Twatchman's place being taken by William M. Chase. Not only has the public taste grown in this interval, but, better yet, the general quality of painting has improved, until, perhaps, we are justified in saying that as good work, by and large, is being done in America to-day as in any country in the world. We are also justified in saying that a large influence in this betterment came from the Ten, for their work and their aims were right.

Robert Reid found himself inevitably a member of this group, whose doughty champion he has been and with whose aims and spirit he has been in the closest sympathy.

He was born in Stockbridge, Mass., July 29, 1862, in a family where there had been preachers

and teachers aplenty, but no ancestor whose life work was in any of the arts. It may be remarked in passing that the wonder will never cease at the outcropping in a later generation of an overmastering feeling for beauty, after an austere abstention for many generations from any such Hellenic softnesses; we can understand Emerson as a New England product, but a Reid or a Tarbell is an anomaly. Dalliance with the gentler side of life, casting in of one's lot with the portrayers of the merely beautiful, seems inconsistent in the descendant of divines, college presidents and teachers in the atmosphere of New England. But young Reid "felt the call" and broke away from tradition; after several years at his father's school in Stockbridge and at Phillips Academy at Andover, where his thoughts were more and more turning to painting, he entered the art school of the Museum of Fine Arts at Boston, where in his first year he was an assistant instructor and where he remained four years; he was there associated with Messrs. Benson and Tarbell. In 1885 he came to New York and studied at the Art Students' League, remaining, however, but a short time. He then went to Paris and entered the Academy Julien, where he remained four years. His first exhibit in the Paris Salon was in 1886. His summer work out of doors was done in these years in Normandy, and the earliest result of this work shown in America was *The First Born*, upon which he was elected to the Society of American Artists. This picture of a young peasant mother mourning the death of her child showed the influence of the prevalent French deification of the peasant, but, sound and interesting as it is, it was the last echo in the artist of the Millet influence and the last indulgence in the habit of painting illustrations. On his return to America he taught at Cooper Union and the Art Students' League, doing general easel work, portraits and so forth, but becoming more and more concerned with the study of light and air, the effects of sunlight and the disposition of the parts of his

Robert Reid

composition so as to produce a decorative effect. From the illustration side of pictures, from the *Little Girl and Pussy Cat* school, the contemporary English school, Mr. Reid at an early period in his career completely freed himself. I do not mean that he could not tell a story if it needed to be told as incidental to another purpose; witness his *Paul Revere's Ride*, the decoration in the State House at Boston, where the subject being given for a particular and patriotic purpose, he filled his space with a painting which, vigorously drawn and well composed, accomplished its first purpose of decoration and incidentally was illustrative.

His first opportunity for decorative work came in 1892, when, in connection with seven others, he painted one of the eight domes in the Liberal Arts Building of the Chicago Exposition. His first important decoration in New York was in the Fifth Avenue Hotel, recently torn down, a ceiling in the reception room; this was the first effect made in this country of a *trompe-l'oeil* effect in ceiling decoration and attracted favorable attention. Then followed many decorations in private and public buildings, among the latter the Church of the Paulist Fathers in New York, the Congressional Library in Washington, the Imperial Hotel and the Court House of the Appellate Division in New York and the State House in Boston. In 1897 and 1898 he devoted himself to figure work out of doors, the kind of easel pictures which, save for landscapes, has most attracted him, although during this period he received the Clark and Hallgarten prizes for nudes painted indoors. These were the first nudes thus painted which were so honored by the Academy of Design. One of those, *Moonrise*, is now in the Lambs Club.

But his outdoor work in those years definitely fixed the field in which Mr. Reid has done his best work in easel pictures. To borrow a classification from poetry, his work is marked by a certain lyric quality, the song and the joy and the beauty of the world of out of doors, the sunlight, the delicate and subtle coloring, the moods of the hours. At the exhibition of the Ten American Painters in 1898 Mr. Reid showed the first of the big canvases of women out of doors, surrounded by flowers, from which most of them took their names, as *Azalea*, *Canna*, and so forth.

His studio for many years has been in East Thirty-third Street, and here he has held many exhibitions of his work. The studio is so enormous that it has been nicknamed the Golf Links, but it was needed for the painting of some of his decorations, like the panel of the American Pavilion in the

Paris Exposition of 1900, and *Otis Before the Judges* in the Boston State House.

In the exhibition at the Corcoran Gallery in Washington, 1908, he received the bronze medal for a charming picture called *The Open Fire*, purchased for the Corcoran collection. The subject is Mrs. Reid, and she is shown leaning toward a fire (not in the picture) whose varying lights playing upon flesh and gown are painted with sureness and ease, and with great charm.

As I have said, Mr. Reid's nature and point of view, as revealed both in the *Open Fire* and the canvases painted out of doors, are essentially lyric. It is a temperament joyous, sanguine and open; he delights, as the Greeks delighted, in form for the sake of form, in color and beautiful line, for the pure joy of the things themselves and without the care for the occasion of their portrayal. I take it that this feeling, after all, is at the bottom of decorative art and all of his work is essentially decorative. He sees masses of color as color, and not as the things having the color; and he feels the importance and value of a beautiful line without regard for the object it bounds and defines. Perhaps decorative art may be defined as the massing of color and the drawing of line so as to produce a beautiful composition as ends in themselves. The antithesis of decorative painting is portraiture; there the purpose of the painting is to reveal both the outward and the inward characteristics of the subject; and so to do demands the outline and the light and shade which will give the modeling of the head and body. The primary purpose, to a certain but considerable extent, is the faithful and accurate delineation of the subject before the painter's eye; and that that purpose be accomplished is of first importance; it is of secondary importance that the composition, the juxtaposition of colors and lights and shadows, makes an effect of decoration, as I have defined it. I do not choose to say which is better in art; that is quite beside the purpose; each exists and is important and there is no such quarrel between them as to compel us to take sides with one or the other. But perhaps this at least may be said of the decorative habit of work, that it has no other purpose than to be in itself beautiful and complete and satisfactory; there are no *arrières pensées*.

Nor does the decorative fail to demand of the painter that he shall be a good draftsman. If, for instance, the composition should contain nudes, the painter needs be as sure and definite as in any other sort of painting; nay, perhaps more sure, for the last of the heaven-given gifts to a painter is the ability to make his line beautiful as well as accurate,

Robert Reid



*Purchased for Permanent Corcoran Collection
W. A. Clark \$1,000 Prize, Corcoran, 1908*
THE OPEN FIRE

Photographed by P. A. Juley

BY ROBERT REID

to compose and arrange the figure, the draperies, the landscape and the accessories so that when they are transformed to the canvas they shall still be symmetrical, harmonious and beautiful. And unless the decorative painter shall have his feet firmly planted on accuracy and reality his work is valueless.

Now, Mr. Reid is essentially decorative; portraits, genres and interiors do not interest him, because they do not furnish him with the opportunity for color, air, light, which he chooses to paint. He is more interested in the color and tone and light in a landscape than in its form. To him a corner of a

wood-bounded field at noon in full sunlight is an entirely different subject from the same place in the gray mist of a cloudy day at evening. And he cares not whether the form in either picture is sufficiently like that in the other to be recognizable.

This is by no means equivalent to saying that he cannot or even will not draw. On the contrary, the figures of the decorative panels shown in the illustrations reveal the able and accurate drawing of a man who knows his craft. Nevertheless, in some of his draped figures, there is occasionally the feeling of a lack of body beneath the draperies; this is not because he cannot draw, but because he does not



From a Copley Print, Copyright, 1899, by Curtis & Cameron

JUSTICE, DETAIL OF
DECORATION, COURT HOUSE
APPELLATE DIVISION, NEW YORK
BY ROBERT REID



From a Copley Print, Copyright, 1890, by Curtis & Cameron

TIGER LILIES
BY ROBERT REID

Robert Reid



From a Copley Print, Copyright, 1899, by Curtis & Cameron.
PEACE, DETAIL OF DECORATION
COURT HOUSE, APPELLATE DIVISION, NEW YORK

BY ROBERT REID

care for the modeling. It is beside his purpose, which is to show the effect of light upon the fabric, and it is of no importance to him whether the gown drapes a body or is flung over a table; he felt that the surface interested him most with its subtle variations of color and light.

When you add to this that he sees things about him with the eye of a poet, that he loves the elusive and evanescent, the transient and lyric in nature, that he brings to his delineations a personal and intimate feeling, you will not wonder that his canvases have a subtle and delicate charm.

In 1901 and the four succeeding years the painter gave practically the whole of his time to quite a new sort of work, the stained glass windows of the Memorial Church at Fairhaven, Mass., erected by Mr.

Henry H. Rogers. Although the work was entirely strange to Mr. Reid he threw himself into it with great enthusiasm and mastered its technical difficulties, though not without long and arduous efforts and many mistakes. But his indomitable will and his perseverance until he could get the result he wanted, not something that "would do," have resulted in a work of monumental importance. The church, elaborate and beautiful as it is, is neither strictly nor finely Gothic, and the artist felt free, in his windows, to use such methods as would solve the immediate problems.

The windows are some twenty in number, of which the two end windows, the eastern and western, and the nine clearstory windows, are of first importance.

The ten aisle windows are too small to admit of any other treatment than such as is proper for color and light; they may be dismissed with the comment that they are well done.

Both the eastern and western windows are of considerable size and are alike in form; they are divided into five panels, English perpendicular in form, separated by rather too heavy mullions, with smaller openings above, utilized for a decorative scheme of foliage and sky. Unlike the great cathedrals, the priestly end of the Fairhaven Church is westerly, and behind the pulpit is a screen some fifteen feet high; in that part of the church which in the historic churches would be the chancel or choir, behind the screen, is only a loft in which is placed the keyboard of the organ. Over the screen, as seen from the body of the church, the greater part of the west end of the church is occupied by the window, the glass of which represents the *Nativity*.

The color scheme of the *Nativity*, faithfully and



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From a Copley Print, Copyright, 1890, by Curtis & Cameron

GLADIOLA

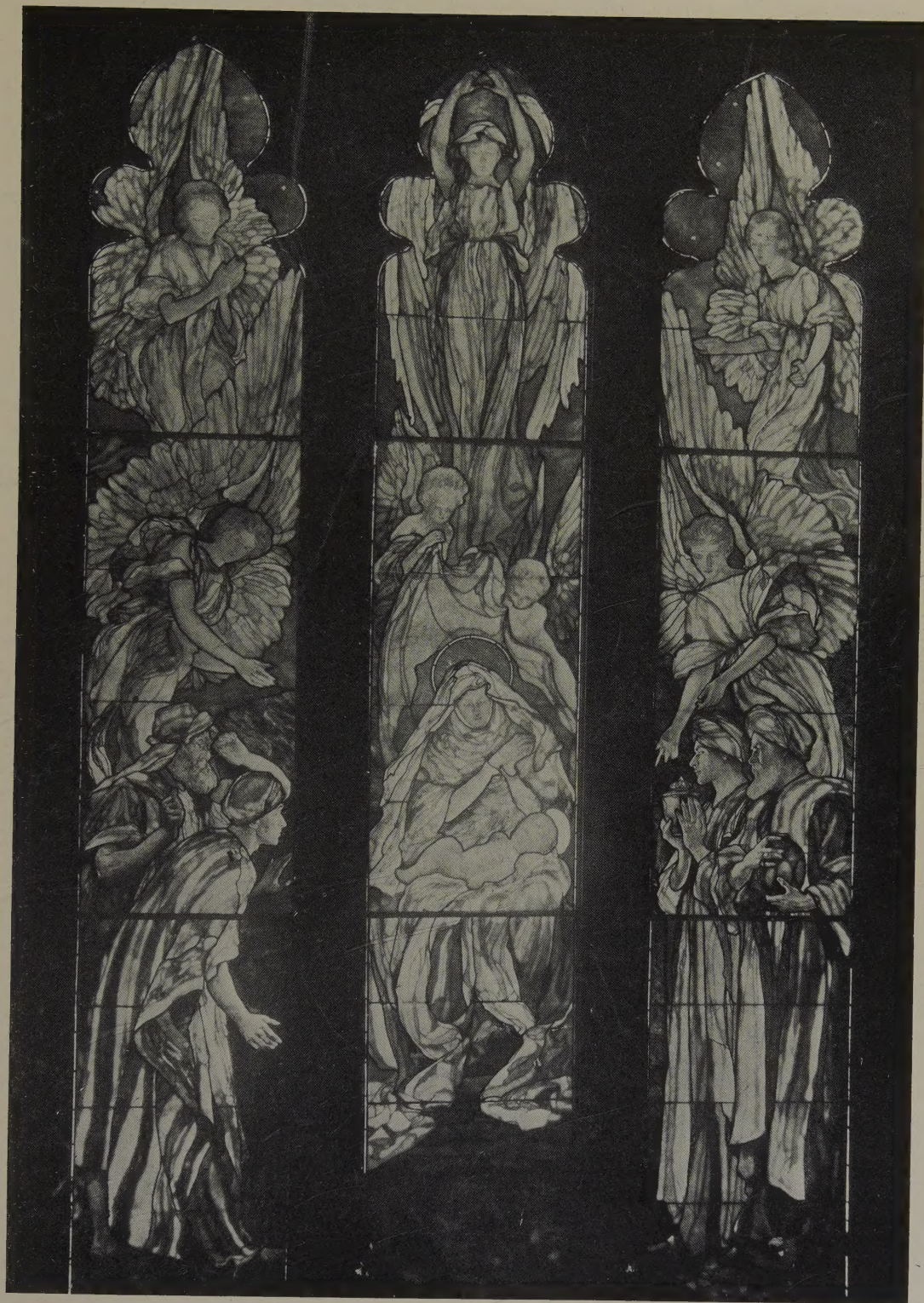
BY ROBERT REID

logically carried out in all parts of the lower panels and the interstices of the tracery above, is blue—a wonderful blue—brilliantly contrasted with the yellow red of the radiance from the figure of the Holy Child in Mary's lap, in the middle panel; the radiance illumines the figures in the other four panels, two on each side of the central panel, and is skilfully diffused in lessening intensity throughout them all. Above the head of the Virgin is an angel

and above the angel, beyond the mul-lion at the top of the central panel, is a Star of Bethlehem, its rays pointing to the Babe. The congregation seated in the church faces this window, and Mr. Reid's problem was to make the treatment radiant, as its subject demanded, but to keep it in so low a key as not to offend and tire the eyes of the worshipers. He has succeeded preeminently; the color is rich, harmonious and powerful; the feeling of reverence in the radiation of light from the Child is Christian in a high degree. And one feels that the problem of convenience and beauty has had the only logical and successful solution possible.

In the eastern window, the subject of which is the *Sermon on the Mount*, and the clearstory windows, however, it is evident that Mr. Reid felt free to give rein to a desire for greater variety of color and a much greater luminosity, if such a term can be applied to windows. The eastern window is high in key and admits into the church, particularly where the sun is behind it in the morning, a flood of harmonious light. As in the western window the radiance spreads from the Holy Child, so in the eastern window the radiance spreads from the Christ in the central panel, placed somewhat higher in the composition than the figures of the Twelve in the four side panels. But the artist felt no need to keep his color low in tone; he has made the Christ figure radiate brilliant light upon the figures of the transfigured and adoring disciples. As in the western window again, the reverence is marked, and one gets the impression of the Christ of history

illumining humanity.† And yet there is no trace of symbolism or mysticism in it, save as the gazer reads into the composition his knowledge of what Christ has done for humanity. For the Christ is a real figure and not a symbol, and the adoring group contains real men, not types; and, above all, the treatment of the central and subordinate figures is so simple and direct, so unencumbered with mystical and unexplained detail, that one unacquainted



NATIVITY WINDOW (THREE PANELS)
BY ROBERT REID
ROGERS MEMORIAL CHURCH
FAIRHAVEN, MASS.



EAST WINDOW, FAIRHAVEN CHURCH

BY ROBERT REID

with Christian history would necessarily say, "Here was a great man, whose character and life helped humanity."

The clearstory windows, four on the north side and five on the south, high in the church, depict the Beatitudes. Each window contains three panels, and each panel, with two or three exceptions, contains a single heroic figure. These figures form a magnificent frieze just below the ceiling, high in the wall of the nave. Here, again, the use of decorative treatment is simple, large and effective. Quarrel may, perhaps, be had with some of the detail of draperies or faces in the single figures; or it might be said that the introduction of modern figures among ancient and historic types detracts somewhat from the dignity of the treatment of the clear-story space. Nevertheless, the scheme, as a whole, is

free and simple, and the large, windows give great dignity and amplitude to the body of the church, a result which could not have been reached had any attempt been made to crowd the space. There is a feeling of light and air and spaciousness, without monotony, arising from the unity of the treatment of all the spaces.

Of course, one cannot help having the feeling that a highly ornate Gothic building, with elaborate Gothic traceries, with intricate carvings of wood and castings of bronze and with these excellent windows, is out of place for a Unitarian Church, or any church in which no ceremonial ritual is employed. Perhaps the architect felt it when he did not attempt to orient the church, or the artist when he did not follow the strict canons of glass-staining, after the manner of the Fourteenth and Fifteenth centuries; nevertheless, the question of fitness for particular use being put aside, one feels that the result, con-

sidered in itself alone, is beautiful, and that is the best thing we can ask.

Since the completion of the Fairhaven windows Mr. Reid's work has consisted largely of pictures painted out of doors, at Medfield, Mass., and Somers Center, N. Y. There are a few figure subjects, indoors, like the *Open Fire*, but figures out of doors and landscape have mostly attracted him. The highest point in his career up to the present has been reached in these pictures; they reveal the subtle and delicate beauty of nature in the spring and summer months and are painted with authority, with sureness of craftsmanship and with a style which is distinctly his own. They are not only fine and important in themselves, but they promise much for the future, and you feel that he has not even yet grown to the full stature of his capacity.

Henri Harpignies

HENRI HARPIGNIES: A REVIEW OF HIS CAREER. BY HENRI FRANTZ.

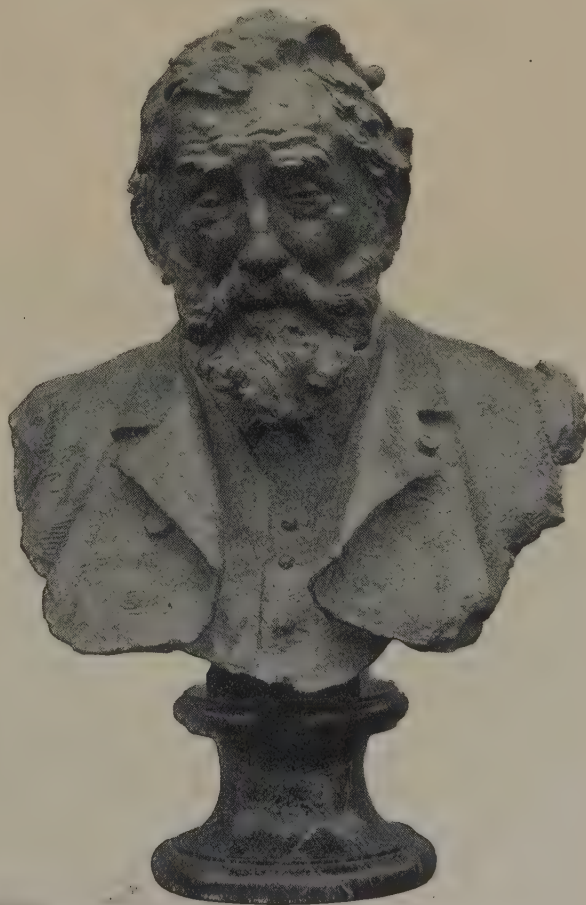
DURING these past twenty years the attention of the public has been particularly attracted by the productions of the Impressionist School, which has profoundly revolutionised the conceptions of landscape formerly in favour, and has started new processes and fresh *techniques*. But is this a reason for neglecting the idea of landscape which constituted the glory of the School of 1830, and was carried to so high a point by the Barbizon masters? Certainly not! Moreover, is there not room in our admiration for the two Schools, which, however dissimilar in appearance, are in reality so nearly akin that they constitute an unbroken chain of genius? Further, it must be set on record that in the heyday of Impressionism the painters of the Barbizon School not only held their own, but every day added to the value of their work.

Most of these artists, born at the dawn of the nineteenth century, or, like Corot, at the close of the eighteenth, are no more. Harpignies, their junior by several years, is now the last of our painters closely allied to this group, and keeping alive the formulas dear to the men who more than seventy years ago depicted the village of Barbizon. Henri Joseph Harpignies (to give him his full name, although he is usually known without the second name) was born at Valenciennes on the 28th of July, 1819, and the commencement of his 90th year finds him still painting, with all the ardour of youth, the noble trees of the forests of Central France gilded by a radiant autumn sun! Truly a fair existence, his, devoted wholly to Nature and to Art, its successive stages marked only by his pictures and his journeyings.

Harpignies was a pupil of Alexis Achard, a little-known painter, but a few years his senior (he was born in 1807), who interpreted with fresh and supple grace the aspects of Normandy and his native Dauphiny. He taught his pupil first of all to be in love with Nature, and under that influence Harpignies shaped himself, while later he came under the spell of Corot, of Rousseau and of Français. He was especially associated with Corot, who had a very strong attachment to him. This influence is sometimes to be

perceived in the work of Harpignies, in the melting, silvery contours of his trees; on the other hand the majority of his works betray little affinity with the style of Corot, having more of firmness, with less of grace.

Like many another artist of his period, Harpignies had his early days of hardship, for, unlike Corot, who possessed a small income sufficient for existence, the younger artist found himself compelled to give lessons in order to keep body and soul together; and it was only by the generosity of a friend that he was enabled to make a journey to Italy. The name of this Mæcenas was M. Lachaise, and I think he ought not to be forgotten when recording the history of the venerable painter. While in Rome, Harpignies did not dwell at the Académie de France, for the reason that he was not a "Prix de Rome," but he was a frequent visitor to the Villa Médicis. There he made acquaintance with Garnier, the architect; with Paul Baudry, the painter, whose decorative work gives so fine a finish to the Opera House



BUST OF HARPIGNIES IN HIS 88TH YEAR BY V. J. SÉGOFFIN
(Purchased by the State for the Luxembourg Museum)

Henri Harpignies

constructed by Garnier ; with Louis Boulanger, the romantic painter dear to Victor Hugo, and to whom we owe, among other things, the splendid portrait of Balzac in the picture gallery of Tours. It was during this visit that Harpignies came to know the admirable Roman Campagna, which inspired him to so many fine efforts ; there, too, he learned to paint those truthful tones of land and of water, and to draw his trees with such accuracy of structure ; for his knowledge of the architecture of the forest is one of the painter's sovereign gifts—indeed, it is often like a second signature to his work, just as that dead tree with leaning trunk reveals to the connoisseur the hand of Louis Moreau, even in his smallest landscape. So Harpignies worked full of ardour in the Roman Campagna. It would seem that he did not send to the Salons, or at any rate found no admittance there, for none of the catalogues of the period contains the artist's name. This was above all a period of trial which was destined to produce fruit later when the artist exhibited in the Salons so many lovely souvenirs—admirably painted, whether in oils or in water-colours—of the Tiber, the Albine Hills, the Sabine, Naples and its neighbourhood. There are in existence, however, several finished pictures of this period. MM. Arnold and Tripp tell me they have seen some dated 1845. For my own part I know a charming little land-

scape, ambered and luminous, dating from 1847. It is in the collection of a Parisian *amateur*, and represents a river winding through a scene of simple lines, with great clumps of trees such as one sees in Umbria. The sky, lightly rose-tinted, is somewhat suggestive of Claude Gellée. The fact is indubitable that Harpignies, while he was connected very intimately with the Barbizon School, and must therefore be definitely classed as the great pupil of Corot, has nevertheless a certain kinship with the classic masters of remoter times. I will go so far as to say he is more nearly allied to them than was Corot himself, by reason of a certain severity of style and his regard for the composition of a great decorative *ensemble*. In his strict and admirably cadenced lines he avoided the arabesques in which Corot delighted. But this is not the place to draw a parallel between Corot and Harpignies ; let us return to the career of the painter with whom we are immediately concerned.

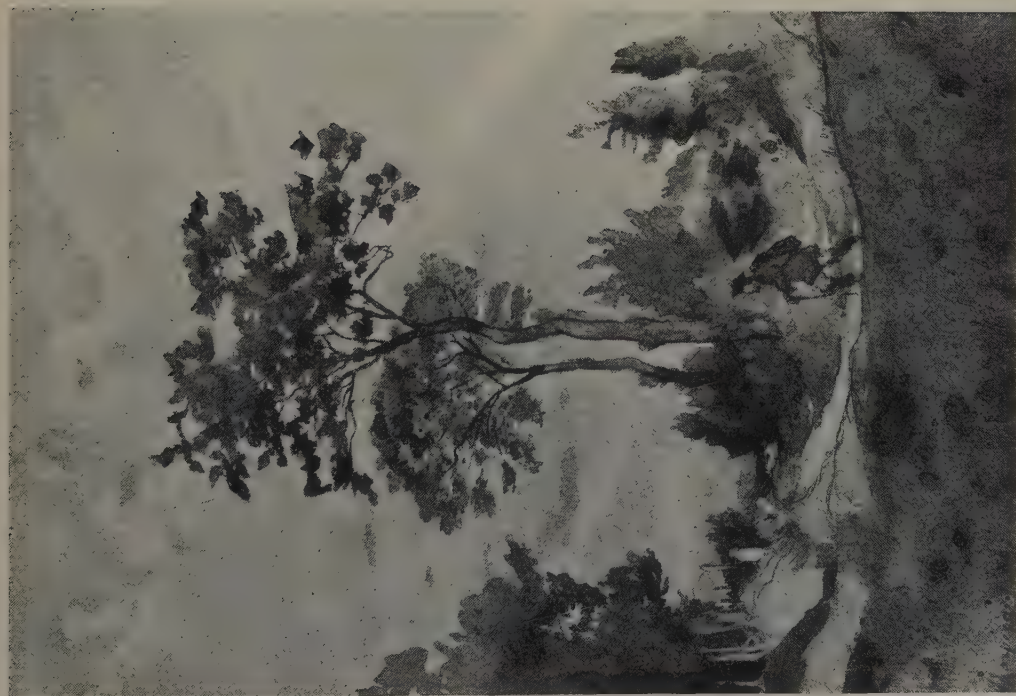
Henri Harpignies made his first appearance in the Salon of 1853, where he exhibited a view taken in the Isle of Capri (Gulf of Naples) and *Chemin creux*, a morning effect in the neighbourhood of Valenciennes. In these two paintings were already indicated clearly the two sources of inspiration to which Harpignies was destined to



"LE PETIT MUR" (WATER COLOUR)

(By permission of Messrs. Obach & Co.)

BY HENRI HARPIGNIES.



“LES CHÊNES DERRIÈRE LE BOIS” (WATER COLOUR) BY HENRI HARPIGNIES
(By permission of Messrs. Obach & Co.)



BY HENRI HARPIGNIES

“À BEAULIEU” (WATER COLOUR)
(By permission of Messrs. Obach & Co.)

Henri Harpignies

remain faithful all his life—the landscapes of Italy, somewhat high in tone, with warm skies and luminous lighting, and the landscapes of the North, more veiled than the others, with trees and streams.

After this first start, which drew upon him the attention of the collectors and the critics, Harpignies withdrew from the public eye for several years, reappearing in 1857 with three works—*Un Sauve qui peut*, *Chercheurs d'Ecrevisses*, and a landscape scene. The first of these canvases shows children at play. The artist, indeed, often indulged in studies of this kind, introducing into his large decorative pictures figures, conspicuous and full of life, but always of small dimensions. MM. Arnold and Tripp have now, in their Paris Galleries, two big canvases of this type, dated 1880, which must be somewhat earlier compositions finished by the artist at the time stated.

On his return from Italy, Harpignies proceeded to explore the banks of the Loire and the Allier. These lovely plains filled the artist with delight, for there he found the fair and noble lines of the Roman Campagna combined with the finest vegetation possible, and in autumn a meridional atmosphere. His three contributions to the Salon of

1859 were styled *Le Retour*, *Un Orage aux bords de la Loire*, and *Un Canal, vue prise aux environs de Nevers*. The Salon of 1861 was of great importance to the artist. His exhibits were *Lisière des bois sur les bords de l'Allier*; *Un Soir sur les bords de la Loire*; *Un beau Temps sur les bords de l'Allier*, and *Rives de la Loire près de Nevers*. In 1863 he was represented by one landscape, *Les Corbeaux*, his other canvases being rejected, if we are to believe Léon Lagrange, who wrote: "M. Harpignies a eu le don de déplaire au jury pour des raisons qui nous échappent."

In 1864 Harpignies reveals himself in the double aspect of painter and draughtsman. His water-colours, *Souvenirs du Dauphiné* and *Marécage*, enchanted the public. "En touchant la nature italienne," wrote Léon Lagrange, "il devient dessinateur;" and nothing could be truer than that remark.

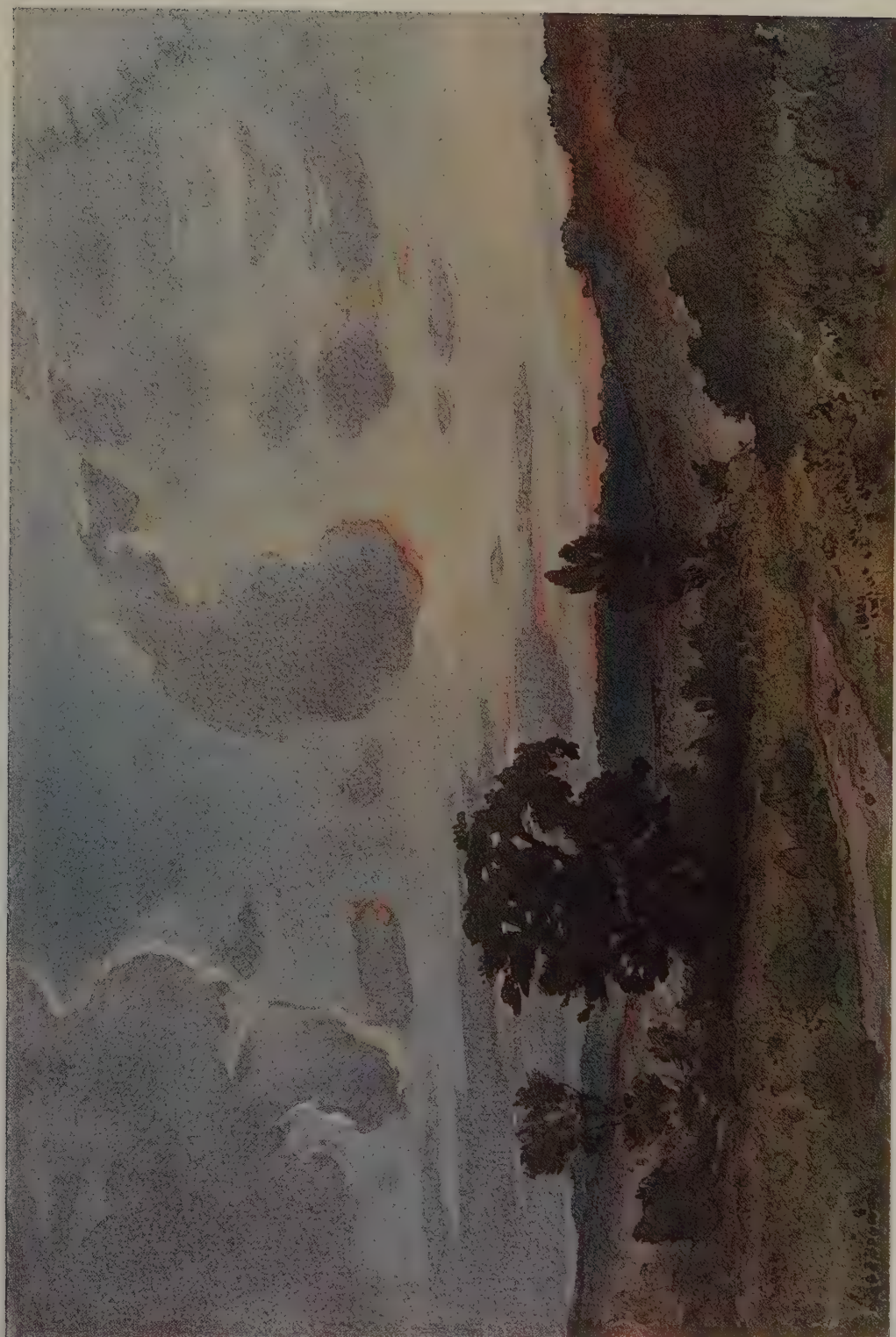
The reputation of Harpignies is in fact absolutely legitimate and of good alloy. His early efforts were unheralded, and from the very first he shrank from self-advertisement. He claimed the attention of connoisseur and critic alike, but all he did was done with discretion. The most illustrious critics of his day—Lagrange, Théophile Gautier,



"TÊTE DE CHIERIA, BEAULIEU" (WATER COLOUR)

(By permission of Messrs. Obach & Co.)

BY HENRI HARPIGNIES



"PRÈS BLENIAU," FROM THE WATER-
COLOUR DRAWING BY HENRI HARPIGNIES.

(By permission of Messrs. Ernest Broun & Phillips, Leicester Galleries.)

Henri Harpignies



"VILLAGE DANS LA NIÈVRE" (WATER COLOUR) BY HENRI HARPIGNIES
(In the Moreau-Nélaton Collection)

Baudelaire, Gustave Planche—ranked him among the best of the landscapists, with Flers, Cabat, Alligny, Daubigny, and Rousseau.

In 1865 Paul Mantz wrote in the following terms of the works displayed by Harpignies:—"Rome, seen from Mount Palatine, the little seapiece at Sorrento, and two water-colours: Mount Mario, Rome, and a seapiece at Sorrento—there is Italian landscape work, restrained and harmonious like that of Corot." In the succeeding year (1866) the artist remained true to his Italy with *Le Soir dans la Campagne de Rome*, a view of Vesuvius, and one of his fair and fluid water-colours, *Dans les jardins de l'Académie de France*.

In the three following Salons Harpignies reverted particularly to France; in the course of

visits to the North he painted *Prairies* (1867), a fine picture, then *Souvenir de la Meurthe*, and *Saule et Noyer dans la vallée de Montmorency* (1868), with a huge tree so robustly "caught" as to justify the epithet of "Le Michel-Ange des Arbres," bestowed on the painter by Anatole France; *Chemin des Roches* and *La Rivière*, two canvases of great size painted in the Morvan district; further, a collection of nine water-colours, entitled "Souvenirs de Voyages."

The following year, before the outbreak of the War, in which, like so many other painters of his day, Harpignies came forward and took his part in obedience to the call of

duty, he tried his hand at a decorative panel for the new Opera House in course of construction by his old Rome friend Garnier. After the war



"LA LOIRE" (OIL) BY HENRI HARPIGNIES
(By permission of Messrs. T. Wallis & Son and Messrs. T. Agnew & Sons)

Henri Harpignies

Harpignies resumed his laborious artist life, and henceforward he showed more and more clearly his fondness for the oak-tree, through whose branches he would give such wonderful glimpses, as in several of the pictures now reproduced, of landscape and stream. In succession he displayed *Ruines du château d'Hérisson*; *Une belle journée d'hiver* (Allier, 1872); *Le Saut du Loup* (Allier); *Le Torrent* (water-colour, 1873); three landscapes, scenes of Allier (1874); two Allier landscapes (1875); *Prairies du Bourbonnais* (morning scenes, 1876); *Petit Village dans l'Allier*, and water-colours (1877). In 1878 he returned to his earliest inspirations with a magnificent *Vue du Colisée*, and the next year again displayed before the public the rich plains of Allier.

One of the few Salons in which Harpignies did not exhibit was that of 1880; but in the succeeding displays the artist's activity was seen to be untiring as ever. By this time, the ranks of the great painters of the French School had become

thinned. Corot had died in 1875, Daubigny in 1878, Chintreuil in 1873; Troyon, Brascassat and Rousseau had disappeared from the scene before the War, and there remained only Harpignies and Français to maintain in the Salons the tradition of the classical landscape, against which the new-born Impressionism was beginning to make savage assaults. Harpignies was ever an enemy of the Impressionist method, his objection being that its disciples worked by a process of patches, neglecting the "envelope," the blending of tones. It is no business of ours here to discuss the question of whether he is right or wrong; suffice it to say that this antagonism of his towards Impressionism (which was already gaining adherents even among the adepts of the Old Salon) enlisted for Harpignies, a stronger man than Français, all the sympathies of the admirers of the 1830 School.

From 1881 onward, each succeeding Salon marked a fresh advance in the painter's glorious progress. The modest beginnings of his fruitful



"PAYSAGE DE L'YONNE" (OIL)

(By permission of Messrs. T. Wallis & Son and Messrs T. Agnew & Sons)

BY HENRI HARPIGNIES

Henri Harpignies



"CANNES VUE DE CANNET" (OIL)

(By permission of Messrs. Obach & Co.)

BY HENRI HARPIGNIES

career are by now far away in the background, and the Salon has nothing but honours to bestow on him. Covered with medals and decorations, he makes his way right into the Luxembourg, by virtue of his masterly works, and watches collectors and dealers fight for his pictures, which reach fabulous prices in the auction-room. It is worth while to follow him step by step as he continues to exhibit in the Salons.

In 1881 he sent the *Vallée du Loing* and the *Victime de l'Hiver*; then, in 1882, *Les Bords du Loing* and *Les Bords de la Loire*; in 1883 more *Bords du Loing*; a variant of the *Victime de l'Hiver*; *Intérieur des Bois de la Trémellerie*; *Souvenir de la Bourboule*; *Chemin à St. Privé*, and a study at Marlotte; in 1884, *Le Loing* and *Lever de Lune*; in 1885, *La Loire*; in 1886, two landscapes of the Yonne, and then, in 1887, a picture called *Solitude* and an *Etude*.

In 1888 Harpignies exhibited for the first time a scene from the Var, and thenceforth maintained a strong affection for that district, doubtless because he found there some of the Italian atmosphere, which with the fine pines and olive trees is revealed with such dexterity in his water-colours. Harpignies, by the way, owns a delightful estate at Beaulieu, near Nice, where every winter he paints in oils, and in water-

colours like the light and delicate *morceaux* now reproduced.

In 1889 we come on a large painting, *Les Alpes Maritimes, vues d'Antibes*; in 1890 there were two Allier landscapes; in 1891, *L'Aurore* and *Le Couchant*; in 1892, *Bords de la Sarthe* and *Vue prise à Beaulieu*; in 1893, two Loire scenes; in 1894, *Soirée d'Automne* and *Souvenirs d'Italie*; in 1895, *Bords de la Sèvre Nantaise* and a *Vieux Chêne*; in 1896, *La Loire*; in 1897, *Bords du Rhône*; in 1898, *Matinée en Dauphiné* and the *Teverone* (souvenir of Italy); in 1899, two Loire landscapes; in 1900, *Oliviers et chênes verts à Beaulieu*. Since then everyone must remember the chief works of Harpignies. In 1901 we had the *Automne dans la Nièvre* and *Souvenir de Menton*; in 1902, a large *Vue d'Antibes*; in 1903, *L'Allier*; in 1904, *Fin d'Eté* and *L'Allier*; in 1905, *Soleil couchant dans L'Aix*; in 1906, *Le Ruisseau*; in 1907, *Le Cap Martin* and *Menton*; in 1908, *Bords de la Rozat* and *Paysage de la Loire*.

Though he uses oils and water-colours with equal facility, it is, I may say, through his works in the latter medium that his great reputation has been established. Already, in 1864, Burger wrote:—"Par ses aquarelles il est presque aussi distingué de couleur et de dessin que Bonington." There, however, Burger was mistaken, for the art of

Henri Harpignies



A MORVAN LANDSCAPE (WATER COLOUR)
(By permission of Messrs. T. Wallis & Son and Messrs. T. Agnew & Sons)

BY HENRI HARPIGNIES

1866 that he received his first medal at the Salon and twice later in the same decade—in 1868 and 1869—the same distinction was accorded to him. In 1875 he was made Chevalier of the Legion of Honour, and in 1897 the *médaille d'honneur* of the Salon was awarded to him. On this last occasion a great banquet, organised by the landscape painter Guillemet, testified to the great respect in which he

Harpignies is quite different in character from that of Bonington, his water-colours showing a much greater sense of composition, while they have less impromptu.

As a draughtsman, also, Harpignies is distinguished, and he attaches the greatest importance to the cultivation of drawing. "One must practise drawing as much as possible," he once remarked; "it is indispensable. Nowadays it is far too much neglected. Everywhere one sees the *flou* and the vague; but I am certain that some day artists will come to see the value of precision, of line." Readers of *THE STUDIO* who wish to see some admirable examples of drawing by M. Harpignies himself are referred to an article which appeared in these pages in April, 1898, where reproductions were given of a series of drawings executed by him in chalk, in lead-pencil, in wash, and in a combination of lead-pencil and ink.

M. Harpignies has been the recipient of medals on more than one occasion. It was in



"LES BORDS DE L'YONNE" (OIL)

(By permission of Messrs. T. Wallis & Son and Messrs. T. Agnew & Sons)

BY HENRI HARPIGNIES



“MATINÉE D'AUTOMNE,” FROM THE OIL
PAINTING BY HENRI HARPIGNIES

(By permission of Messrs. Thos.
Wallis & Son of the French Gallery)

Edwin L. Lutyens, F.R.I.B.A.

was held, and proved a veritable triumph for him.

The State has just acquired the bust of Harpignies by Ségoffin, who is one of the best, if not quite the best, of the young French school of sculptors. In this excellent bronze, which is intended for the Luxembourg Gallery, one finds the energetic expression, the virile glance, the fine brow shaded by the abundant locks of this great artist, who in his splendid life of toil would seem to have acquired the secret of eternal youth. HENRI FRANTZ.

EDWIN L. LUTYENS, F.R.I.B.A.,
ARCHITECT OF HOUSES AND
GARDENS. BY G. LL. MORRIS.

THE most promising sign for the future of English art is the vitality which has marked the gradual improvement in domestic architecture and many of the building crafts. Neither in painting nor sculpture has there been a corresponding movement of the same distinction and national importance. During the last sixty-five years, in spite of stupidities associated with certain phases of the so-called "New Art," many architects and craftsmen have led the way towards re-creating a "current language of design." Only a small percentage of the general public realise the revolution which has been taking place in the planning and designing of country houses and cottages, and fewer still realise that the high standard of taste which obtains in much contemporary work has been achieved by persistent effort in the teeth of a demand in every direction for

mechanical reproduction. All the tendencies of the last century, with its materialistic outlook, its rapid development of machinery and blatant commercialism, were against the birth and growth of the fundamental principles that govern a well-planned house and the beauty of its accessories. And yet, notwithstanding this deplorable state of things, there has been going on quietly but persistently a movement unfolding along other lines and in direct antagonism to the ideals which reached their worst expression in the exhibition of 1851. To-day there are at least hopeful signs that the complacency of our grandfathers has been severely shaken; the exhibition of 1851 is no longer regarded as the summit of human achievement in the arts and handicrafts.

At that time the average architect designed the



"LES BORDS DE L'YONNE" (OIL)

(By permission of Messrs. Obach & Co.)

BY HENRI HARPIGNIES



MARSHCOURT, STOCKBRIDGE, HANTS: THE
FORECOURT. EDWIN L. LUTYENS, ARCHITECT

Edwin L. Lutyens, F.R.I.B.A.

carcase of the house and left the rest to the furnishing firms, the landscape gardener, and the idiosyncrasies of his client, each adding his quota in his own sweet irrelevant way. Since then there has been a great transformation. At the present day architects are giving more and more attention to the arrangement of the house and to details which formerly were left to the tradesman. Further, he understands better than his predecessor of the mid-Victorian era the need for properly relating one thing to another. This correlation of functions, materials, and the contrasting parts of the building will be in his mind from the start to the finish. From the moment the site is chosen and the requirements of the client roughly outlined, he will have begun to visualise his design, constantly selecting and rejecting, until every portion of the structure, every bit of detail, seems to contribute to the central idea and purpose of the house. The thought and care bestowed upon the planning of the gardens, the linking of the house to the site and surroundings, and the choice and use of materials will all be directed to this end. In other

words, it is the revival of mediæval methods applied to modern building in contradistinction to the classical.

Of the success of this movement in domestic architecture there can be no question. At first directed solely to the art of building, it is developing into a movement having for its larger aim the restoration of beauty in all the allied crafts. This aim has been the real driving force underlying the succession of closely related movements of the nineteenth century, which crystallized into the arts and crafts movement. Long before this had come to pass, however, there had been several tentative attempts, towards the end of the eighteenth century, to break down the academic system characteristic of the later Renaissance. There was the building of Horace Walpole's Gothic mansion at Strawberry Hill, and the attempts at Gothic furniture by Chippendale and other men. In other directions, too, a secret sympathy with mediæval ideas was beginning to be felt. Sir Walter Scott and some of the contemporary poets gave expression to this revulsion of feeling from the dominion of a pinch-



MARSHCOURT, STOCKBRIDGE : THE EAST COURT

EDWIN L. LUTYENS, ARCHITECT



MARSHCOURT, STOCKBRIDGE: THE SUNK
GARDEN. EDWIN L. LUTYENS, ARCHITECT

Edwin L. Lutyens, F.R.I.B.A.

beck classical spirit, which in architecture was governed by a rigid system of rules and proportions applied indifferently to both buildings and materials. As remarked by Mr. A. J. Penty, in writing of "The Arts and Crafts Movement," "the Oxford movement in the Church of England, the pre-Raphaelite movement in art, and the Gothic revival in architecture were all different aspects of the same revolt." Out of the last-named sprang the principles of the present development in domestic architecture. Pugin's two great rules for design are as applicable now as when he wrote. First, that there should be no features about a building which are not necessary for convenience, construction, or propriety. Second, that ornament should consist of the enrichment of the essential construction of the building. For the practical application of these rules in house building one must turn to the work associated with the name of Mr. George Devey. He was the first after 1851 to realise in a commonsense way that every detail should have a meaning or serve a purpose, and that construction should vary in accordance with

the materials employed. He was a kind of architectural John the Baptist, who prepared the way for that school of house builders in which prominently figure the names of Philip Webb, W. Eden Nesfield, Norman Shaw and E. L. Lutyens.

Mr. Lutyens stands in intimate relation to these great changes which have been taking place in domestic architecture. He is the most able house architect practising at the present day, and at the same time exercises an influence over the younger generation of architects which must leave ultimately as permanent an impression upon the architecture of the future as Mr. Norman Shaw and Mr. Philip Webb did in their generation. His finest work is stamped with the hall-mark of great design; its most striking characteristics, a spaciousness, simplicity, and a harmony that are the outcome of a natural genius in the adjustment of parts towards a dignified and deliberate unity of effect. This unity, in the writer's opinion, is the pre-eminent quality underlying the orderly and tranquil beauty manifest in Mr. Lutyens' houses. He never fails in this respect; one may cavil at certain details, or ques-



HESTERCOMBE, TAUNTON: THE EAST LILY TANK

EDWIN L. LUTYENS, ARCHITECT



MARSHCOURT, STOCKBRIDGE: THE SUNK
GARDEN. EDWIN L. LUTYENS, ARCHITECT

Edwin L. Lutyens, F.R.I.B.A.

tion the use and treatment of a material, but in the handling of the general conception there is always a breadth and certainty in the composition that remain in the memory long after the details may have been forgotten.

Marshcourt, one of Mr. Lutyens' most important undertakings, is a striking example of this masterly grasp of composition. Nothing could be finer than the manner in which the arrangement of gardens and terraces is made to contribute to the dignity of the elevations. They are planned one above another, the walls of the house rising from the topmost terrace. The whole scheme achieves a most impressive result. There are no isolated or detached effects, each balustraded terrace wall, with the connecting flight of steps, does a definite work. The illustration of the rose garden below shows the detail of one of these terraces. The various views of the gardens at Hestercombe on the following pages, and of the sunk water garden at Marshcourt (pp. 271, 273), are beautiful examples of Mr. Lutyens' methods of treating the garden as an important factor in the design of the house. The

whole drift of his power in design would seem to be concentrated upon obtaining this definite cumulative effect. It is evident in the infinite care and thought brought to bear upon the multiplicity of detail, and in his use and treatment of material there is the same preoccupation and concern for the final form.

Of late years much has been written about the new school of architects whose use of materials is guided by the geological formation of the locality. "A fen country, a down country, a hill country makes each its own call upon these designers of country houses and cottages; their pride it is to respect the universal laws of art while respecting the genius of place and circumstance in the application of them." It is the same attitude of mind which appears to inspire Mr. Lutyens' use of materials, at any rate one can hardly fail to discover, in the course of a study of his work, how much he is under the spell of the country in which the building is to stand.

"Marshcourt" is in Hampshire, and the materials of that county are those which have largely entered



MARSHCOURT, STOCKBRIDGE: THE WEST TERRACE AND ROSE GARDEN

EDWIN L. LUTYENS, ARCHITECT



HESTERCOMBE, TAUNTON: NORTH
END OF EAST TERRACE. EDWIN
L. LUTYENS, ARCHITECT

into the structure of the house. The walls are chiefly of chalk, rising from a base of Portland stone and flint. Panels of flint are also introduced in the form of chequers about the level of the ground floor windows (p. 269, etc.). Tiles fill in the putlog holes, and tiles cover the roof. The chimneys are of brick, and panels of the same material laid herring-bone fashion framed with stone flags, form the terrace walks and the pathway round the sunk water garden (p. 273). In this absolutely right use of building materials Mr. Lutyens has no equal, for into every house that he builds there passes something of the natural magic and enchantment of the country side. The very features of the site are made to yield their contribution to the beauty he evokes.

Writing of Marshcourt, Mr. H. Array Tipping, M.A., says: "The architect's solicitude and care has been extended to every detail, to the setting of every stone. It would be true to say that every square foot of the building has been the object of his strict consideration. But it is only after attentive study on your own part that you find this out. The effect of the whole is simple to plainness, but look close and in the finish of every detail, and even in the setting of the courses of masonry, you will note indications of patient thought and a knowledge how to extract the best results from the simplest means." The illustration of the garden (p. 275) and that of the circular pool at Hestercombe are examples of this extraordinary patience and skill. It is particularly noticeable in the treatment of the walling of the latter enclosure, and the manner in which the piers are emphasised by the use of larger stones, whilst retaining the same character as

the mass of walling. It leads up at the same time to the more finished effect of the cornice crowned by the small figure. To the extreme left and right of the illustration there is also a suggestion of the piers again. It is a subtle gradation of textures, and the result a triumphant success.

It will be worth while here to give a moment's consideration to a criticism which has been urged against some of Mr. Lutyens' methods of using material. It is characteristic of him to frequently introduce into broad expanses of one material another one of an altogether different texture and colour. Two instances may be cited here. At Marshcourt he has inserted tiles in the holes left for the putlogs of the scaffolding, and in the case of another house at Abinger, in Surrey, the top



HESTERCOMBE, TAUNTON: VIEW LOOKING N.E. ACROSS CENTRE GARDEN
EDWIN L. LUTYENS, ARCHITECT

Edwin L. Lutyens, F.R.I.B.A.



HESTERCOMBE, TAUNTON : LOOKING SOUTH DOWN EAST TERRACE

EDWIN L. LUTYENS, ARCHITECT



HESTERCOMBE, TAUNTON : THE UPPER TERRACE

EDWIN L. LUTYENS, ARCHITECT

Edwin L. Lutyens, F.R.I.B.A.

portion of the roof has been covered with tiles, whilst on the lower portion, including the gabled dormers, stone slates have been used.

Although at first sight the juxtaposition of two such dissimilar materials seems inappropriate and likely to destroy the repose of the building, it is probably more an objection of the mind than one of feeling. Moreover, it is evident that the cottage builders in the old English village found no objection in similar combinations. In the east of Oxfordshire and on the boundary between it and Buckinghamshire, some of the villages have groups of cottages roofed with thatch and tile; there are also examples of this use of two very different materials in Sussex. Many of the farm-house roofs round Aberdeen, in Scotland, are treated in a similar way. In these instances of the use of tile and thatch in combination, there is a simple explanation. The weakest places in a thatch roof are the valleys and next the chimneys and dormers that rise above the main roof, and it is here that the tiling has been introduced. What was at first probably only a means of repairing the thatch with a more durable material, became a customary, suitable and effective

method of roofing. The combination of materials at Abinger somewhat suggests the arrangement of the roof covering at The Old House, Blandford, in Dorset. In that case the wide span and steep pitch of the roof appear to have determined the use of tiles for about two-fifths of the distance from the ridge to the eaves, the rest being completed with stone slates. The regular progression of stone slates, properly diminishing from the top course, would have made the lower courses of an impossible scale. It may be that in some equally sensible reason would be found Mr. Lutyens' object for his particular combination of material.

In each of Mr. Lutyens' houses one may find some fresh and vital use of materials. At Berrydown, for instance, tiles are predominant, covering the whole of the roofs and wide spaces of the first floor walls. Of the illustrations of this house the view towards the entrance is the most successful, for although the other elevations are picturesque, there appears a want of coherence between the parts and an unusually abrupt departure from the simple and broad lines of the front elevation. In



HESTERCOMBE, TAUNTON: CIRCULAR COURT

EDWIN L. LUTYENS, ARCHITECT



BERRYDOWN COURT, OVERTON, HANTS: FRONT AND BACK VIEWS
(See also page 281)

EDWIN L. LUTYENS, ARCHITECT



BERRYDOWN COURT, OVERTON: ENTRANCE FROM ROAD
EDWIN L. LUTYENS, ARCHITECT

a less degree "The Hoo," another interesting house in Sussex, suffers from a similar defect.

Among Mr. Lutyens' smaller houses, Barton St. Mary, at East Grinstead, Surrey, is, perhaps, one of the most successful. It is a quiet and dignified English home of the best kind. The walls are covered with rough-cast, red brick mullions and jambs frame the window openings, and the chimneys are of brick.

It is worth pointing out that, while there are many instances of Mr. Lutyens' adoption of new combinations of materials, he is content in the main to draw upon the large resources of our English building traditions, not by a merely servile imitation but rather in the spirit of an alchemist who would put the past into the melting-pot to transmute its contents into a new and living beauty. Witness, for example, a house by him at Witley. The design could not be mistaken for the work of anyone else, and yet it is redolent of the old buildings in Surrey. Such a small

must be constantly vivified by personal initiative.

There are other aspects of Mr. Lutyens' art to which we shall hope to return on some future occasion, for he undoubtedly represents and reflects the best characteristics of that school of architects who are doing so much to revive the beauty of the English country home. To compare one of his buildings, such as Marshcourt or Berrydown, with

detail as the galleting of the masonry joints follows the traditions of the neighbourhood, but with a difference. In all the old work in Surrey known to the writer, the pieces of stone inserted in the joints are smaller and closer together than in the new building. This detail, together with the variation of the courses of brickwork and the introduction of tile banding, may appear but small matters, but they illustrate a characteristic of Mr. Lutyens, who holds that it is not sufficient to rely on tradition alone, but that an architect's work



BERRYDOWN COURT, OVERTON: THE ROSE GARDEN
EDWIN L. LUTYENS, ARCHITECT



BERRYDOWN COURT, OVERTON: SOUTH FRONT

(See also page 279)

EDWIN L. LUTYENS, ARCHITECT

one of sixty years ago, is to realise the enormous strides which have been made since the mid-Victorian era—a period humorously described by one of the characters in that admirable novel "The Sands of Pleasure," as one of "stuffed leather binding, padded and scented," "an age of panoramas, of views," and finally "the age of the whatnot, the occasional table, and the scrap-book."

Thanks are due to the Hon. W. B. Portman, to Mr. Herbert Johnson and Mr. E. E. Cooper, the owners of Hestercombe, Marshcourt and Berrydown respectively, for giving facilities for photographing these places.

A movement is on foot among members of the recent International Art Congress to commemorate the valuable services rendered by the President, the Earl of Carlisle, and the Chairman of the British Committee, Sir John Gorst. It is proposed to ask Lord Carlisle to sit for his bust, and Sir John Gorst for his portrait, and a fund has been opened to enable this proposal to be carried out. Contributions should be sent to the offices of the Congress, 151 Cannon Street, E.C.

"THE STUDIO" YEAR BOOK OF DECORATIVE ART, 1909.

THE fourth issue of this publication will be ready shortly. Several new and interesting features are being introduced whereby the volume will prove of the greatest value and assistance to all concerned and interested in the higher forms of the decorative and applied arts of to-day. The book will be a complete *résumé* of the best work being done by the leading designers and craftsmen in Great Britain and on the Continent. There will be some hundreds of illustrations of interior decoration, furniture, fire-places, mural painting, wall-papers, stained glass, wood-carving, metal-work, plaster-work, stone-work, stencilling, pottery and porcelain, glassware, tapestry, embroidery and needlework, textile fabrics, jewellery, enamelling, bookbinding, leatherwork, bookplates, illuminated manuscript, lettering, etc., and several plates will be in colour. The illustrations will be accompanied by notes giving the name and address of each designer, together with particulars of his or her work, so that the volume will also form a useful "Directory of Designers."

Bernard de Hoog, Dutch Painter

A DUTCH PAINTER: BERNARD DE HOOG. BY W. H. WATSON.

DE HOOG has a simple, earnest talent, as his work shows. He is, moreover, without doubt a fine colourist, and there is always perfect harmony in his pictures. Many specimens of his work are to be found in his native country, but more are in various collections and galleries in Great Britain, Canada, and the United States of America. His is a worthy name amongst his brother artists, well known and honoured.

Bernard de Hoog was born in Amsterdam on November 19th, 1867. Even as a schoolboy he gave proof of his talent, and he asked his father to allow him to study art. This request was refused on the grounds that "commercial life was a great deal better and more profitable, and that there were hours enough in his spare time to draw and to paint to satisfy his craving for art." Like Sir Lawrence Alma-Tadema, he spent two or three years in an office. This life was not congenial to a temperament such as De Hoog's, and after a time the taste for drawing gained such a hold upon him that the merchant found one day sketches and drawings in the ledgers in place of figures. Quite naturally, he was not particularly pleased with the uses to which his ledgers had been put, but he recognised talent in the drawings, and gave the budding artist a commission to make a portrait of his wife. This was done, and the result was so satisfactory that the merchant procured him many other orders, and secured De Hoog, senior's, permission to find a place for his son in an artist's studio. The result was that the boy was sent to a drawing-master, under whom he did good work, and afterwards to a drawing academy, where he finished his studies. Later he made a studio of the attic in his father's house, where every day he worked hard, studying from nature. He received orders from different

dealers for portraits, by which he was able to pay for his models. The last few years of his student-ship were made easier by his success in gaining the subsidy of the Dutch Queen, which he held for two years. This amounted to about £40 per annum. He worked for some time under one of the greatest Dutch animal painters, Jan van Essen, and copied many of the old masters, such as Pieter de Hoog and Franz Hals. His painting from nature enabled him to understand the old masters. During the year 1886 De Hoog's talent became noticed. He had admired the paintings of Israëls and Neuhuys, and realised there that which he found most agreeable in the art and manner of production, colour, and subject. The first great picture that he exhibited was shown in Amsterdam, entitled *During the Sermon in the new Church*. The figures are likenesses; they are full size, and are depicted as following with great attention the words of the preacher. The painter in this picture has attained to something like the manner in which the old masters painted their official pictures. At the time the painting was exhibited many art papers noticed him as one of the best modern Dutch painters. In the same exhibition he also showed a portrait of a gentleman; the golden splendour of which was of the



"THE FIRST SEWING LESSON"

BY BERNARD DE HOOG



"GRACE BEFORE MEAT"
BY BERNARD DE HOOG



"WOMAN SPINNING"

BY BERNARD DE HOOG



"THE TWO MOTHERS"

BY BERNARD DE HOOG

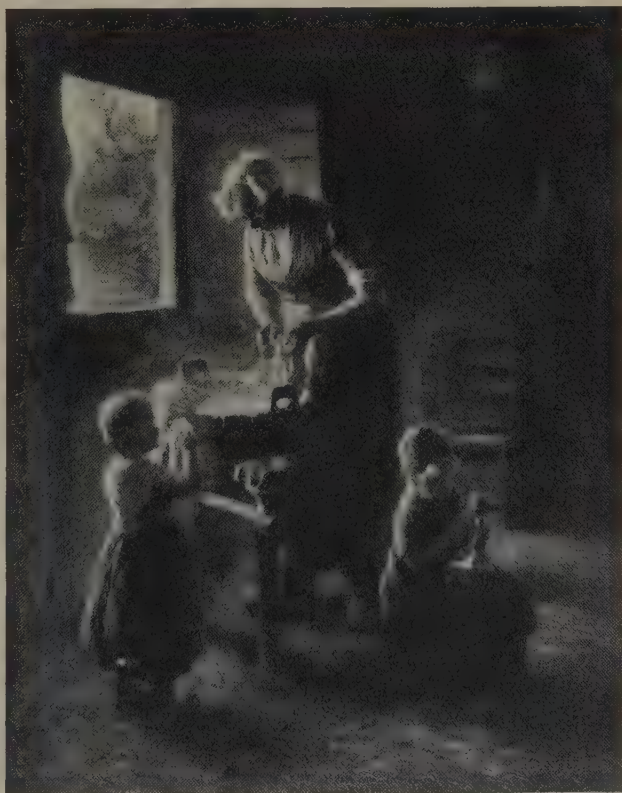
Bernard de Hoog, Dutch Painter

kind that characterises the work of an old master. This portrait caught the eye of all who entered the room. It proved that De Hoog was an extraordinary colourist. Soon De Hoog came to be a painter of interiors, because he lived in a village rich in them, where he found the beautiful, mystic interiors that we think of in connection with his name. He painted interiors for four years, and then migrated to other provinces with his family. His effective talent was by this time fully appreciated, and people understood his originality. Although influenced by the work of Israëls, no one can deny the individuality of De Hoog. In many ways Holland is perhaps the most interesting country in Europe, and her art is in a most flourishing condition. The Dutch artist expresses his patriotism well. He devotes all his labour to revealing the beauties of his country. The great majority of the modern painters know their country well in its many changing aspects; even the dullest day is beautiful in their eyes. The work of the fields and life by the way offer splendid opportunities to the artist who is ready to take them. Perhaps none does this better than the artist I am writing about. A master of composition and colour who knows his country, De Hoog's pictures always appeal to the cultured mind. The reproductions accompanying this article show how serious and simple his work is. One of his later works is named *The Shepherd*. In it an old Dutchman is depicted standing at the door of a hovel at sunset, surrounded by a flock of sheep. This picture is rich in colour; it is painted in a pearly grey, and is most beautiful in tone, light, and colour. I also admired in his studio many academical figures, also a portrait which he painted in 1897 of Professor Hoedemaker and a study of a girl's head. Another picture called *Laren* is painted in pale grey, and the figures seem to live in reality.

Between the large works produced from year to year De Hoog has made many small pictures of the life of the country people, of the homes of the peasants, with the light shining through the ancient windows. The majority of these are painted in the half-natural tone of which this artist has the complete mastery, and many of them are sunlight pictures.

De Hoog has a developed mind and excellent taste. In the simple appearance of the homely life of the Dutch people he discovers a beauty of thought which dictates his management of tone, he knows exactly the way to express the sentiment that is in him. On the Continent his pictures always attract much attention, and he has received many marks of distinction in Holland. In the future he must reach even higher fame, and we look forward to many fresh inspirations from him.

Under the name of "The Design Club," a club has been formed for the purpose of bringing together artists who have made or are making their living by design applied to industry and manufacture. Premises have been taken at No. 22 Newman Street, Oxford Street, and the preliminary list of members includes the names of many prominent designers. Provision is made for the election as lay members of a certain number of producers and distributors who take an artistic interest in the industries with which they are connected; and under this qualification representatives of various firms of high standing have already joined the club. Mr. Lindsay P. Butterfield is the Hon. Secretary.



"WASHING DAY" 1901

BY BERNARD DE HOOG

George Elmer Browne, American Painter

AN AMERICAN PAINTER IN PARIS: GEORGE ELMER BROWNE. BY T. MARTIN WOOD.

WHEN an American painter comes to London *viâ* Paris we anxiously await his work to see whether with American facility he has lost all that is American on the way. Because this happens not unoften each new comer is awaited with curiosity. It would mean, if it always happened, that America had nothing to plant in the breasts of her children that could survive contact with the Paris ateliers. There theory has usurped the throne of inspiration; the botanists are pulling the flower of art to pieces. Excessive consciousness seems embarrassing the French mind in art so that they cannot find the unconscious element from which new art must spring.

From countries that have advanced far into the meshes of civilization there escapes into art a cry of home sickness. The greater the landscape, the plainer this cry with its remembrance of people who have walked under the trees, of lives lived and ended as if invisibly in the obscurity of the village. This began in Holland, which had civilized itself so quickly. Rembrandt expresses it significantly in the slightest of his etched landscapes. To find art without this feeling we must turn to America, for the civilization of America is a grafted rose. There is an element behind its curious flower which has not yet expressed itself, but which must find expression now that New York has brought back from Paris the easels, the paper, and the methods. The life force which is under the light soil of New York culture is raising its head in art, pro-

misising a national school. It will be something new to the world, this art of the New World. For art has only come to nations as they have acquired age and a great civilization, but the American continent has borrowed its civilization and the methods for an art with it. If her painting is to exist only upon her borrowed European culture it will never mean anything at all; but if it once expresses the instincts which have contributed to her success in other things, it too will be successful, and there will arise an art the fragrance of which will be like a west wind across her flat-iron cities and contagious chimneys; an art in its own way as spring-like as Greek art—not the decadent convention of spring suggested in a Botticelli, but such as in the American muse is accompanied by the rough-voiced pilot, Whitman.

Not living in America, Englishmen take the worthiest American art that comes to their shores;



"GATHERING KELP"

BY GEORGE ELMER BROWNE



"RONDA." FROM THE OIL PAINTING
BY GEORGE ELMER BROWNE

George Elmer Browne, American Painter

and for an instance, Mr. Elmer Browne's. Into his subjects themselves, as well as in his treatment of them, for all that it savours still a little of Paris, a meaning is to be read by susceptible people. There is a representation of open country and sweeping sky peculiar to his birth-land; a sense of vast nature the loneliness of which is even emphasised by so large a group of figures as in *The Wain Team*; land until lately as untrodden as the sea, except for the tribe whose life once harmonised with nature as closely as the animals they hunted. Mr. Browne's art will grow more interesting as it grows more than ever characteristic of this native quality with which he acquaints us in his present work—a quality which, whilst it can only find expression in painting with the finest virtues of craft, must not be confused with those virtues. It is related to that quite inexplicable element in the mind which gives a painter a preference for one thing over another; that, though he sees the beauty of both, makes him only feel the beauty of one, and that makes the same scene seem a different scene to an Englishman and an American. Mr. Elmer Browne has told me that he cannot look upon English landscape as our landscape painters look upon it. He looks for what are called "bigger" things, more elemental states. The hand of tillage, so far as I can gather, is to him about as vandalistic as the jerry-builder. I cannot, without amusement, imagine him painting gardens. This anxiety to escape the trammels of culture, to defy the civilising hand and sing the praises of the loose vagaries of nature, is interesting only when, as here, we receive proof by interpretation that the painter knows what nature is. For the greater the idea that you cheapen, the greater the cheapness. Mr. Elmer Browne is still at the threshold of his noblest ambitions, but already he has

clearly proved his singleness of heart. Our standard of criticism is determined by our interest in his aspirations, any mere commentary upon his dexterity in maintaining a certain standard of execution being relevant to those older days before he emerged with some hundred others equally dexterous from Julian's Academy and "found himself," as the saying is. He realised that he was an American, as he had not done in a country full of them, and that if he had an art at all it would be American. He encountered the old masters as he left the French school, and it was they that took the scales from his eyes. That was about 1900, at the time that he sent his first works to the Salon. In 1904 his work, *Bait Sellers of Cape Cod*, was purchased by the French Government. His first visit to Holland was in the year 1901, and the great Dutch sentimentalists, Rembrandt and Van Meer, gave him the greatest lesson he had ever received in mere craft.



"EVENING MIST"

BY GEORGE ELMER BROWNE



"THE HOUR OF SPLENDOUR"
BY GEORGE ELMER BROWNE

George Elmer Browne, American Painter



"LATE AFTERNOON"

BY GEORGE ELMER BROWNE

Mr. Elmer Browne started his career according to all the best artistic traditions, being intended for business. His people gave way, in quite the correct fashion, upon his proving a certain "hopelessness" with figures which were neither beautiful nor lively.

He went to the Museum of Fine Arts in Boston for four years, and after that to Cowel's Art School in Boston for another two, and then there was the year in Paris. His earliest efforts met with recognition. In the old Grammar School at Gloucester, Massachusetts, there are still numerous drawings in chalk on the blackboards that the city fathers have thought worthy to preserve. It was in Gloucester that the painter was born, in May, 1871. There are many years yet to pass before he reaches his prime, in which all those interested in America and her expression in landscape will

closely watch his canvases among the coming signs.

As to his present methods, all Mr. Elmer Browne's canvases are broad in treatment, the touch is very energetic, and perhaps for this reason somewhat failing in its suggestion of minor phenomena as contributory to a general effect. But no artist begins with subtlety—that comes as he advances. The same sized canvases and the same sort of subjects, when treated at a later age, are filled in with a thousand inflections, the eyes growing more discriminating; finding, not more details, but infinity of variation in nature.

I do not think we could mistake the fact that many of Mr. Elmer Browne's paintings were done in America, even where the character of the landscape does not suggest it. I believe it is within the power of a fine landscape painter to realise in his painting the "atmosphere" which mentally



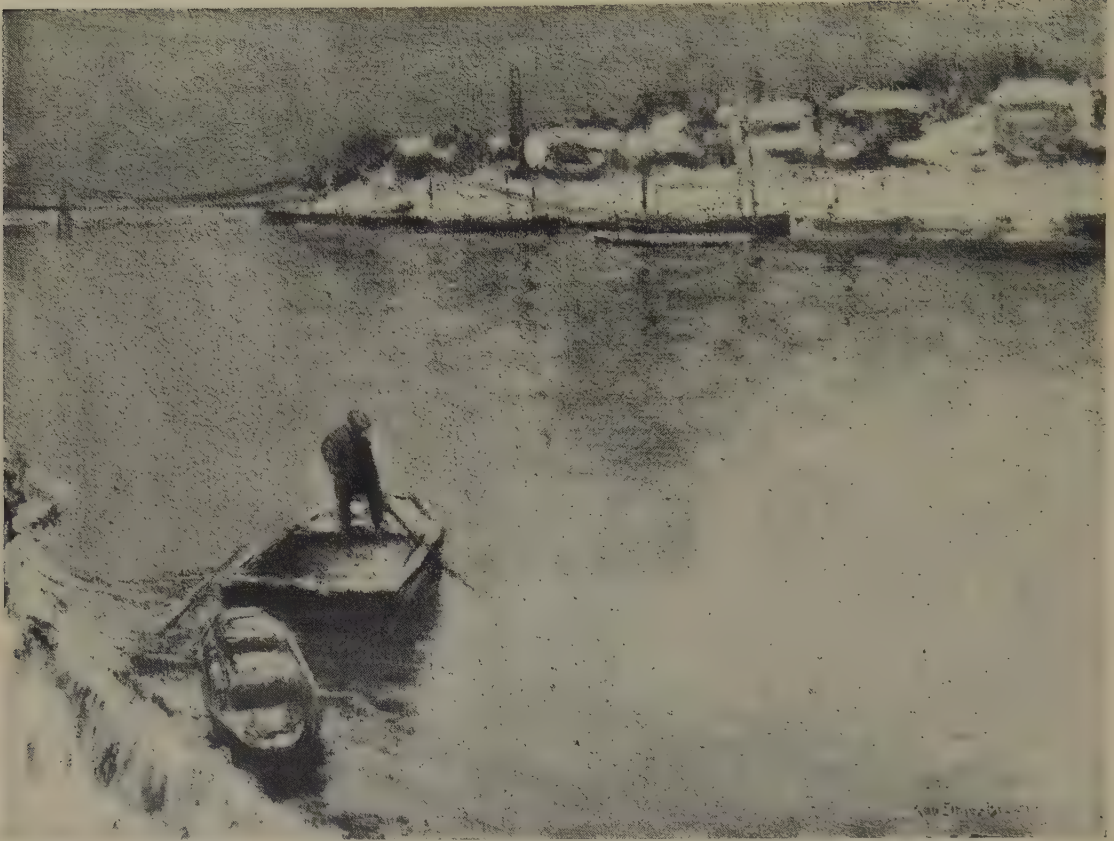
"MOONRISE IN HOLLAND"

BY GEORGE ELMER BROWNE



"THE WAIN TEAM" BY
GEORGE ELMER BROWNE

Designs for Country Cottages



"WINTER AT ST. DENIS"

BY GEORGE ELMER BROWNE

was conditional to its production. So that, for instance, sea painted from the American coast would seem like American sea, not because it was different from the sea round England, but because of the inexplicable influence of associations over the mental attitude; and the same, of course, would apply to inland scenes. And, moreover, it seems to me that only Americans, or one who had a curious mental affinity with them, could paint American landscape with this peculiar suggestive power.

Those who affirm that art is national have this in their favour, that the best paintings of the Low countries have been done by the Dutch, the best paintings of the English countryside by Englishmen; the best of Scotch scenery by Scottish artists, and so forth. Against this, one is sometimes prompted to ask oneself whether the imaginative Anglo-Saxons who have gone to Venice have not sometimes realised all that the Queen of the Adriatic stands for in our imaginations better than the Venetians, in regard to landscape; and yet I think they must defer to the art of Canaletto.

T. M. W.

DESIGNS FOR A COUNTRY COTTAGE.

THE drawings submitted in a recent competition under the above heading are, on the whole, of a fairly high standard, though a protest must be entered against certain ill-digested examples of uneducated amateurism, to which it were perhaps kinder not to refer by name.

It is curious how many competitors have apparently disregarded the aspect of their house, or, at all events, do not indicate clearly, by marking the points of the compass on their plans, that they have considered it. The successful scheming out of a house and the disposition of its rooms of course turn upon the consideration of this point.

As regards the elevational treatment, a majority of the drawings sent in tend to confirm the probable dictum of some future historian, that the twentieth century found the country house of brick, and left it—not the marble of the Roman Emperor, but—rough-cast. There are some exteriors, however, which show a rather welcome departure from this apparently inevitable material. *Cymro*, for

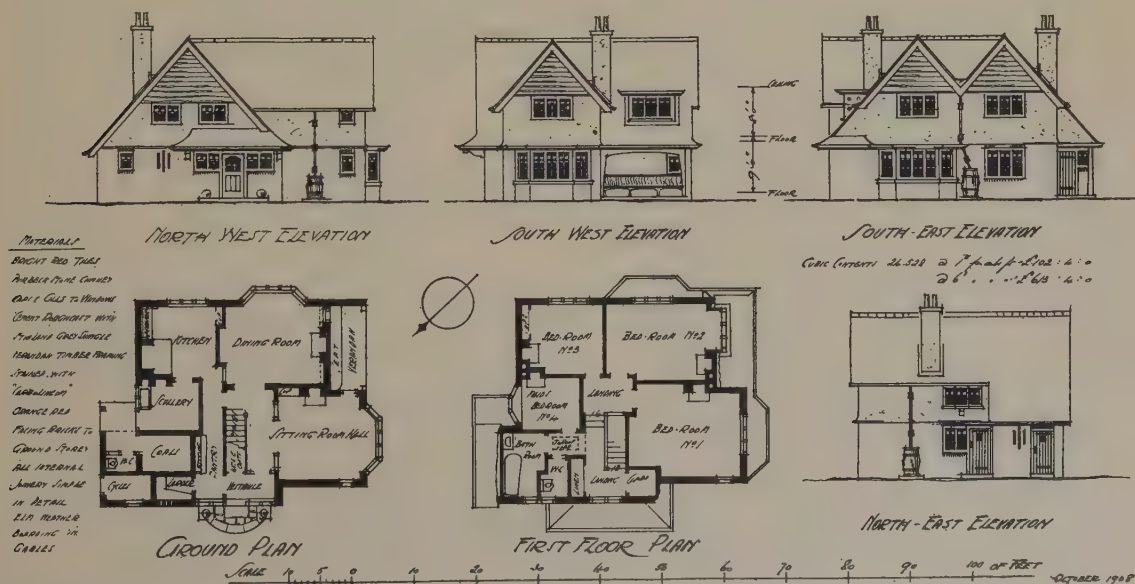
Designs for Country Cottages

instance, sends a pleasing design in rubble stone, built upon the traditions of the Welsh homestead. *Eboracum* (page 295) submits an interesting design suggestive of the Yorkshire dales and the statesman's house, the irregular wall-face giving picturesque effect to the elevations. The set is illustrated by a rather thin perspective. Amongst the foreign designs contributed those by *Landlich* and *Friedlich* both have basements with cellars of which it is not very easy to see the use; in both an objectionable feature is the w.c.'s in the basements. The former competitor only provides three bedrooms, and the latter sends no first-floor plan, and his ground floor shows the kitchen opening directly into the hall.

Few of the drawings in this competition are accompanied by sections. It is difficult to imagine that so many competitors could have produced their designs without studying them by means of a section, but this seems the only way of accounting for the fact that a very large number of them show bedrooms with quite insufficient headroom between the floor and the roof plate. *Don*, for instance, shows bedrooms with walls 4 ft. 6 ins. high; *Billee's* design shows the springing of the roof where the head of the bed is, at this height, and *White Heather* has a bedroom next the stairs also 4 ft. 6 ins. *Los* (page 296), in the case of bedroom 4, has a height of only 3 ft. 6 ins. on the south-east wall where the cupboard is, a criticism which applies to the bathroom also. This is a pity, as his plan is otherwise good and on generous lines. One bedroom in the design of *Aneas*

has a wall actually only 2 ft. 6 ins. from the floor, and the fireplace shown would be impossible. *Baudac* shows two beds placed against walls where there is a height of only 4 ft. 6 ins., and one side of his passage has the same defect, but his elevations are distinctly pleasing. *The Crow* sends a curious design, in which there is some mistake as to his heights, and one is sorry that, with so interesting a plan, he shows, on elevation, ground floor windows with sills apparently only 1 ft., and heads 5 ft. 6 ins. from the floor, and a coal cellar with eaves only 3 ft. above the ground.

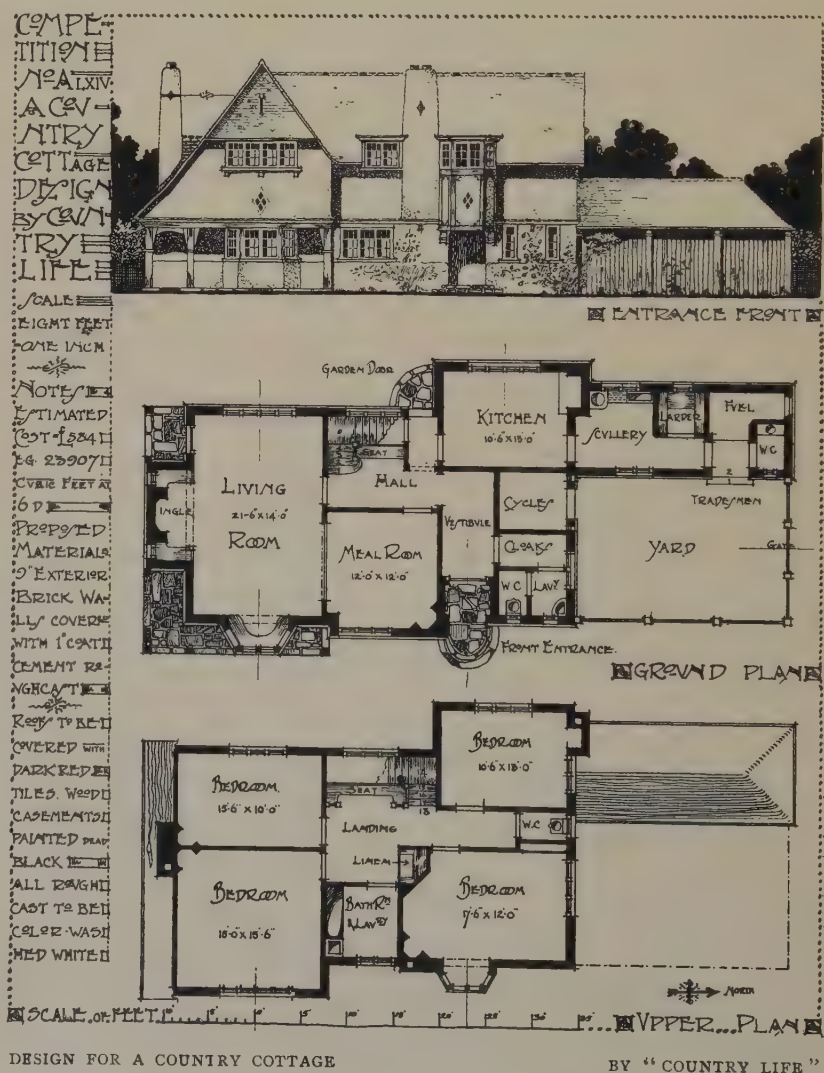
Fanessa sends a good, simple design, though the hall might have been made lighter had the window been placed nearer the cloak room. The parlour faces north and the landing in *Yellow Tights'* design is not well lighted. Lighting, indeed, has been a weak point in many cases. In *Haystack's* design his bedroom, No. 2, would be ill-lit. The thatched roof, too, is so complex as to necessitate much flashing—a thing to avoid as much as possible with this material. *Carlo*, in his design No. 1, shows a hall which would be dark. In his No. 2 design the door to "Hats" would be only 3 ft. high! *Fluctuat nec submergitur* does not supply in his bedroom the one foot of window-glass to 10 ft. superficial of flooring asked for by the authorities in every district; otherwise it is a good and simple plan. *Cotteswold's* house (page 299) has a living room of the uncomfortable proportions of 30 ft. by 11 ft. 6 ins., cramped bedrooms, and his first floor landing and stairs are all but dark, but his elevation is attractive.



Designs for Country Cottages

Several designs fail in the direction of making the kitchen of proper size. *Marcovil* (opposite), for instance, in an otherwise compact plan, only shows this 9 ft. by 10 ft. 6 ins., and *Max* (page 297), who submits an excellent elevation, shows a kitchen which, after deducting the projection of the chimney-breast, measures but 9 ft. by 11 ft. 6 ins. *Juvenis* and *All Right* also show kitchens insufficient in size, and the latter, indeed, shows no range and overhangs the upper chimney-breast with a 14-in. projection on a 9-in. wall. The carefully drawn designs of a French (or Belgian) competitor, *Alpha*, show by somewhat fantastic elevations a couple of buildings which are villas rather than cottages. In one his kitchen is only 10 ft. by 8 ft. 6 ins., and his sitting-room or salon 13 ft. 3 ins. by 10 ft. 6 ins. The kitchen and maid's bedroom of *Nisch* (page 293) are both somewhat small, and in execution the "coats" and larder might be reconsidered with a view to getting the latter nearer the scullery. His plan and north-west elevation do not agree, but on the whole his design is capital. *Penna* sends a good plan, but his elevations are somewhat weakly drawn. *Farmer Giles* (page 297) certainly does not fall into the error of insufficient lighting. His bedroom No. 2 has no less than 25 ft. run of window. The central chimney, where shown, is impossible; it stands on nothing. *Thrift* (page 298) has a good plan which he illustrates by sections. The living-room and a small room adjoining which he calls "boudoir," are connected by a fold-up partition giving a room 29 ft. 6 ins. long, a treatment with much in its favour. *Shielin* sends two designs spiritedly drawn, and

of considerable originality. The kitchen of *Rex*, after allowing for the chimney-breast, is too small, and there is insufficient headroom in the landing above the garden entrance. The same remark as to the kitchen applies to *Bux*, whose serving-room makes it even smaller. *Country Life* (below) sends a good set on the whole. The elevations are effective, and the meal-room, entered from the living-room, is a good feature. *Staves* is a good square plan with economy shown in the arrangement of landings. *Casa's* plan is an unusual one of considerable merit, though it is difficult to see where his dining-room chairs, etc., are to be placed in a room where the four niches at its angles leave very little wall space. It is more than doubtful if *Mollusc's* design could be carried out for $5\frac{1}{2}d.$, and it would be interesting to know how his ground floor $4\frac{1}{2}$ -in. walls carry the chimney-breast in bed-



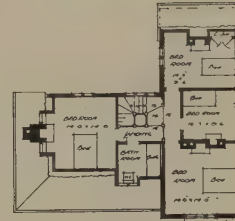
Designs for Country Cottages

0 10 20 30 40 feet
SCALE OF FEET

MATERIALS

WALLS: 2 CLAMP BRICKS
CEMENT ROUGHCAST EXTERNALLY
CHIMNEYS BUILT IN & 4 1/2 IN. HIGH BRICK.
ROOFS COVERED WITH GARDY GOLA.
HAND-MADE PILES
SHUTTERED ALL INTERNAL
LEAD LIGHTS TO WINDOWS

CUBICAL CONTENTS
1/2 459 FEET AT 6 1/2 PER FOOT =
2 522 5-34



FIRST FLOOR PLAN

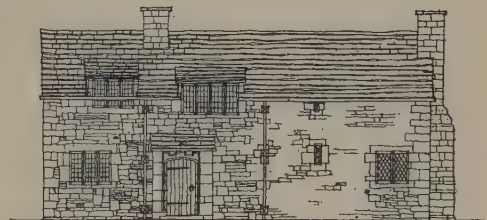
DESIGN FOR A COUNTRY COTTAGE

BY "MARCOVIL"

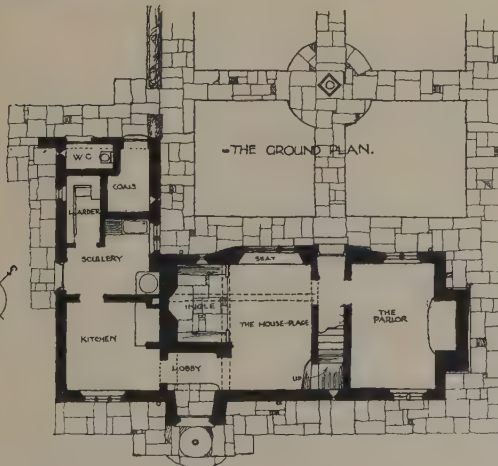


PERSPECTIVE VIEW.

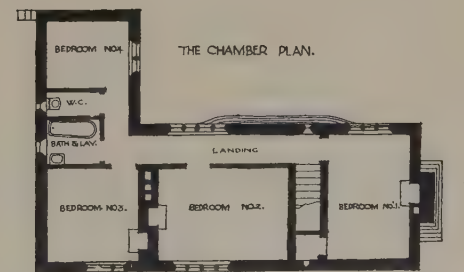
COTTAGE CONTAINS . 1986.3 CUBIC FEET
AT 6 1/2 A CUBIC FOOT =
2 537.14-32
WALLS TO BE OF RUMBLE WITH TOOLED DRESSINGS
ALL WOODWORK TO BE OF ENGLISH OAK.



FRONT ELEVATION.



THE GROUND PLAN.



THE CHAMBER PLAN.

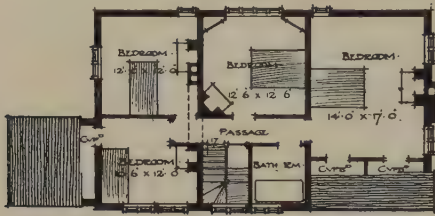
SCALE EIGHT FEET TO THE INCH.

DESIGN FOR A COUNTRY COTTAGE

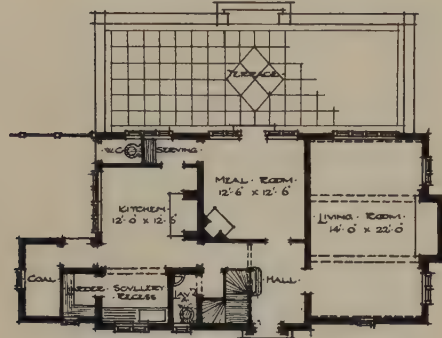
BY "EBORACUM"

Designs for Country Cottages

0 10 20 30 40
SCALE - OF FEET -



• FIRST FLOOR PLAN •



• GROUND PLAN •

DESIGN FOR A COUNTRY COTTAGE

• THE STUDIO •
• COMPTON ALXIV •
• DESIGN FOR A •
• COUNTRY COT •
• TAGE, BY •
• NIV-QEL-RAH •



• N.W. ELEVATION •

• DETAILS OF CYING •

• HEIGHTS TAKEN FROM BOTTOM •
• OF BRICK POSTINGS TO HALF •
• WAY UP BODY •

• TERRACE NOT INDICATED •

• BLOCK UNDER MAIN ROOF 44' 0" x 18' 0" x 20' 0" HIGH = 14760 CYBIC FT
• BLOCK UNDER LONG ROOF 18' 0" x 6' 6" x 11' 0" HIGH = 1073 CYBIC FT
• STAIRCASE & SCULLY BLOCK 27' 0" x 6' 6" x 13' 0" HIGH = 3355 CYBIC FT
• FIREPLACE IN LIVING ROOM 8' 0" x 2' 0" x 10' 0" HIGH = 160 CYBIC FT
• CORNER AND JERSEY BLOCK 10' 0" x 10' 0" x 12' 0" HIGH = 1200 CYBIC FT

TOTAL 20,528 CYBIC FT

AT 7 FEET CYBIC = £ 599



• S.E. ELEVATION •

• NOTES •

• WALLS TO BE OF 11
• BRICK RECOMMENDED
• READY TO BE COVERED
• WITH EXTERIOR THICK
• ENGL. BROWN SAND
• FACED TILES •
• WINDOWS TO BE
• PAINTED WHITE •
• SHUTTERS DARK
• GREEN • BEAMS IN
• LIVING ROOM TO BE
• PAVED FINE LEPT
• FROM THE BANK •

BY "NIV-QEL-RAH"



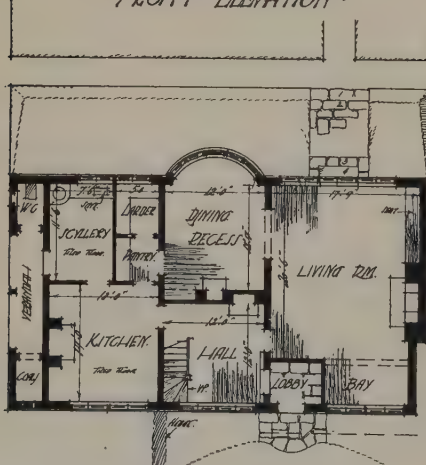
• FRONT ELEVATION •

• NO. OF CYBIC FEET = 23920 -
• AT 6' - £ 598 -

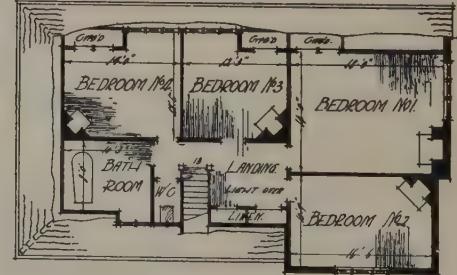
SCALE OF 0 10 20 30 40 50 60 70 80 90 100



• MATERIALS: ROOF: ANTILES - WALLS AND CHIMNEYS
• RAFTS ROOF-THATCHED - BUTTS, STICKS LATHS BRICKS;
• GABLES HALF THATCH AND REST THATCH;
• TIMBER DARK STAINLESS; QUERCUS TRIM IN KITCHEN;
• STUCCO AND PLASTERWORK STONE TRIM IN HALLS;



• PLAN, GROUND FLOOR •



• FIRST FLOOR •

DESIGN FOR A COUNTRY COTTAGE

BY "LOS"

Designs for Country Cottages



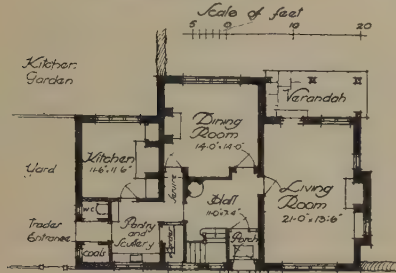
Entrance Elevation :



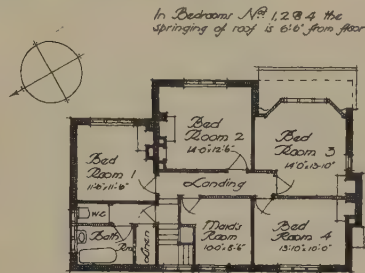
Garden Elevation :



Side Elevation :



Ground Floor Plan :



First Floor Plan

In Bedrooms Nos 1, 2 & 4 the springing of roof is 6'6" from floor

Design for a Country Cottage

External walls roughcasted
two coats Portland Cement
& dashed with white spar
Roofs covered with hand made tiles.
Windows to have wood casements.
All internal joinery of simple
character & majority stained
oak, gutter 5" half round c.i.
Verandah floor and entrance
step to be paved with flags

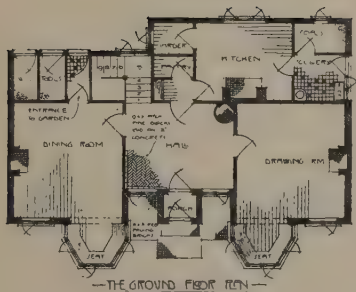
Cubical Contents :
which include foundations,
dormer, chimneys & verandah
25966 @ 5 1/2% £595.1 0

DESIGN FOR A COUNTRY COTTAGE

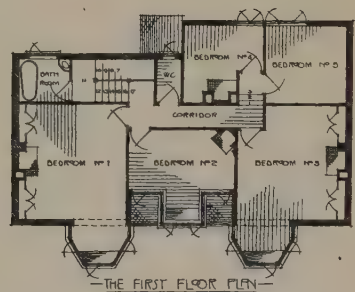
BY "MAX"



—THE FRONT ELEVATION—



—THE GROUND FLOOR PLAN—



—THE FIRST FLOOR PLAN—

NOTES— BRICKS to be BEST
FINE, WIDE SURFACES OF A
BRIGHT RED COLOUR TIES to
be SAND FAGED SURVEY THE
ROUGHCAST FINISHED WHITE
WINDOW FRAMES OVERS
AND DOWN PIPES PAINTED
GREEN—
THIS HOUSE IS DESIGNED
FOR A NARROW SITE WITH
BOATING ON TWO SIDES
ONLY



—THE BACK ELEVATION—

STUDIO COMPETITION
No XIV A
DESIGN FOR A COUNTRY
COTTAGE TO COST £600
CUBIC CONTENTS 28000 CF
AT 5 1/2% PER FT CUBE £1003

DESIGN FOR A COUNTRY COTTAGE

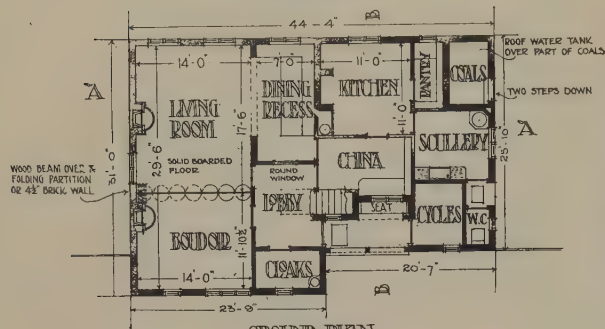
BY "FARMER GILES"

Designs for Country Cottages

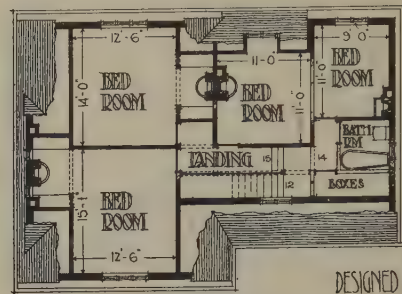


ELEVATION

SCALE OF FEET 10 0 10 20 30



GROUND PLAN



BEDROOM PLAN

DESIGNED BY "THRIFT"

DESIGN FOR A COUNTRY COTTAGE

BY "THRIFT"

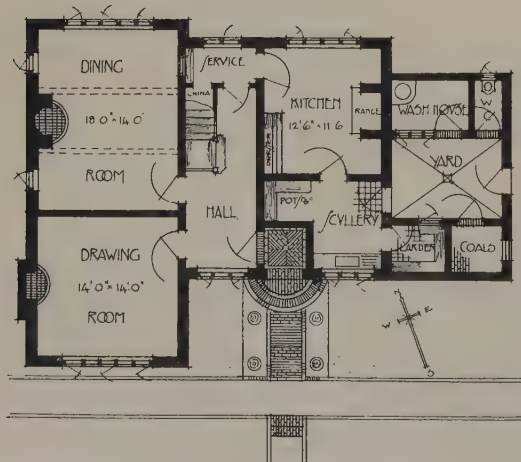


MATERIALS :

ROOF COVERED WITH HAND MADE
SHIND FACED TILES OF DARK RED
COLOUR - WALLS FACED WITH SAND
FACED BRICKS OF VARIOUS COLOUR
WITH DARK BROWN BRICKS PICKED FOR
CHIMNEYS & JOINTS TO BE FINISHED
VP (NOT STEVENS) IN LIGHT MORTAR
WOODWORK TO BE DEAL FINISHED
WHITE - WINDOW FRAMES FITTED WITH
IRON CASEMENTS & LEADED LIGHTS
PAVING TO PORCELAIN IN TILED BATHROOM

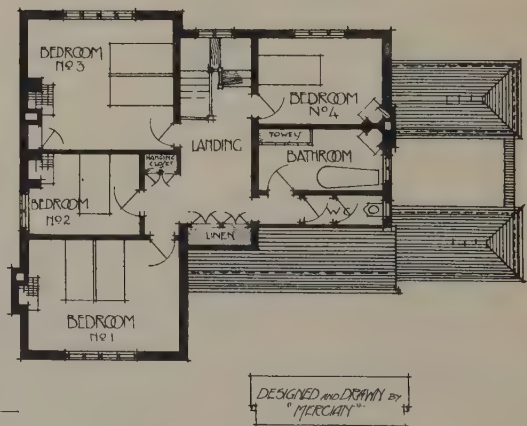
ESTIMATE

CUBIC CONTENTS MEASURED FROM
BOTTOM OF FOOTINGS TO HALF-
WAY UP ROOF :-
22286 Cu FEET @ 6 1/2 PER
FT = £603.11.7
HEIGHT OF GROUND FLOOR
ROOMS 8'6" - FIRST FLOOR
ROOMS 8'0" TO COLLAR



DESIGN FOR A COUNTRY COTTAGE

298



DESIGNED AND DRAWN BY
"MERCIAN"

BY "MERCIAN"

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON. — Last month we referred briefly to the chief provisions of the International Copyright Convention recently concluded in Berlin, in so far as they affect artists. Pending publication of the full text of the Convention, further comment must be deferred, but in the meantime all who are concerned in this question will be interested to learn that the Artistic Copyright Society, whose representatives took care to bring the views of the Society to the notice of the British delegates as soon as the Congress began its deliberations, has prepared a draft Bill having for its object the consolidation and amendment of the law relating to artistic copyright in this country in accordance with those views. By the courtesy of Mr. Croal Thomson, the Honorary Secretary of the Society, we have been permitted to see a copy of this draft Bill, to which a printed memorandum is prefixed, setting forth in brief the existing state of the law and the main principles which, in the opinion of the Society, ought to underlie any new legislation. These are (1) "That every work of art (whether in the graphic, plastic, or applied arts) should, by virtue of its creation alone, and without imposing any legal or other formality, be the



DESIGN FOR A COUNTRY COTTAGE

BY "COTTESWOLD"

room No. 3. *La Pleiade* faces his larder south. It would be impossible to carry even by a girder the first floor south wall above the dining-room on a 9-inch wall. *Quis*, whose plan is compact, leaves it doubtful how his flues are carried over to the central stack. *Mercian's* well-contrived plan (opposite) is illustrated by an elevation showing a quiet and pleasant treatment of brickwork. In *Fairy's* plan the kitchen portion is well shut off, but his dining-room is only 10 ft. by 11 ft. *Niv-gel-rah* (page 296) shows his scullery leading from the kitchen by a wide opening, which is always a good feature to adopt. His elevation is quiet and pleasant, but the chimney-breast in the large bedrooms on the first floor is apparently not carried on anything. *Solus* also sends only one elevation, but that vigorously drawn. The hall is not very light, and the kitchen, from the chimney-breast to the opposite wall, would leave a width of 8 ft. *Shem-el-Nessim's* design shows a good management of access from the kitchen to the lobby, and a simple and inexpensive elevation.

The awards appear in the usual place.

Erratum. In our article on "Recent Designs in Domestic Architecture" last month a mistake was made in the titles of two houses by Mr. P. Morley Horder. The house on p. 209 is the Gloucestershire house and the one on p. 210 the Yorkshire house.

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DESIGN FOR A COUNTRY COTTAGE

BY "COTTER"

subject of copyright, and that this copyright should belong to the artist, the author of the work. (2) That the duration of copyright in works of art should be sufficiently long to recompense the artist for the years of special and costly training necessary to produce works of the highest merit." These principles are accordingly embodied in the Bill, under which copyright remains vested in the artist until he has executed an assignment in writing, and, therefore, making the reservation now required unnecessary. The duration of copyright of an original work of fine art (an expression to which a very broad meaning is given in the defining clauses) is the term named in the International Convention, viz., the life of the artist and fifty years after the year of his death, and this provision is to apply to copyrights now existing. For derivative works (such as engravings, etc.) and photographs, the term is to be fifty years after the year of completion. Registration of copyright is not essential, according to our reading of the Bill, provided the original work and authorised copies of it are marked in a certain way, and in other cases is only necessary as a preliminary to proceedings for infringement. We understand that the present Chancellor of the Exchequer is interesting himself in the question, and there is a probability, therefore, of the subject coming to the front in the near future, though it is unlikely, we should think, that artistic copyright will be dealt with separately, but only as part of a comprehensive measure embracing all aspects of the question.

The memorial tablet and the plaster panels by Miss E. M. Rope illustrated on these pages are among that artist's recent productions. Miss Rope's work is very pleasing because of the decorative feeling which distinguishes it.

The Chenil Gallery, Chelsea, provided one of the most interesting exhibitions of the month in the etchings of Theodore Roussel. For long the fervent disciple of Whistler, Mr. Roussel shares the extreme sensitiveness to accidental impressions which gave such a rare charm to the master's art. We get a glimpse of Cheyne Walk, just as the romantic old red-brick houses impress themselves upon a susceptible visitor to Chelsea—the red brick itself is recalled, and everything else these old houses suggest to the mind, on a plate of very small dimensions. Sometimes it is a glimpse of the brown river suggested by the colour of the paper itself,

defined by surroundings expressed with an imaginative economy. *The Duke's Head*, *Parson's Green*, is one of the finest plates, though we are sorry to see the convention of cumulus clouds mounting up over the buildings—for this effect has become a very conventional one indeed, through being taken advantage of in precisely this way over and over again in the last few years by artists. The artist is happy in grouping figures in the street, going very directly to life, conveying with beautiful realism groups of untidy folk in the purlieu of Chelsea. Some of his very little plates of this kind, *Little Girls and Perambulators*, *Chelsea Embankment*, are the best, but in single figures like *Penelope—a Doorway*, *Chelsea*, the figure is not nervously drawn and informed with life. For the very best of Mr. Roussel we must come to



"ST. CECILIA:" TABLET IN WHITE MARBLE IN MEMORY OF LADY DOROTHY CUTHBERT AT THE EARL OF STRAFORD'S CHAPEL, WROTHAM PARK. BY MISS E. M. ROPE



"FAIRY MUSIC" PANELS FOR AN OVERMANTEL

BY MISS E. M. ROPE

The Pastoral Play; in this plate the etcher is master, with freedom and charm of craft equivalent to his impressionableness.

At Messrs. James Connell & Sons the exhibition of pastels of Scottish Gardens by Miss Mary G. W. Wilson was very attractive; we especially remember a drawing, *Carnock in Stirlingshire*, in which the treatment of the grey stone house and garden summed up the qualities most to be admired in her other pictures.

At the Carfax Gallery last month was to be seen the deeply impressive work of Mr. A. Cayley-Robinson. Austere in composition and in drawing and sensitive in colour, his work is also the creation of an artist swayed strongly by a mood which governs his view of any subject and gives to all his work an imaginative significance. Even in his least successful moments his drawings are distinguished by something forcibly individual.

We have carried over from our notice of the



PAIR OF IVORY-TINTED PLASTER PANELS FOR CHANCEL SCREEN

BY MISS E. M. ROPE



"MISS LILLAH MCCARTHY AS DOÑA ANA" BY MELICENT STONE

Goupil Salon last month the illustration of the statuette of *Miss Lillah McCarthy*, by Melicent Stone. Miss Stone is not a prolific worker, but all her work has its own character, a certain delicacy of conception, charming enough in these days of clumsiness and embryo-Rodinesque work.

Excellent as were Mr. Edmund Dulac's illustrations for "The Arabian Nights," he has made a considerable advance in his pictures for "The Tempest" exhibited at the Leicester Galleries. If an artist is grotesque he must be so with variety, or he will tire his public. We do not believe that the true vein of Mr. Dulac is the grotesque, since in his last book it took the very limited form of a gentle exaggeration of the features of his male figures; his invention in the grotesque scarcely seemed to go beyond this. A sense of beauty is apt to limit a man's irreverence, and in acknowledg-

ing this sense in Mr. Dulac we credit him with something better than that which we deny to him. The dreamy attitude of Mr. Dulac was the foil of a whole collection of Phil May drawings in the other room. Phil May's genius was the genius of a Dickens. As a realist he was not interested in the reality of beauty as Degas, or even Beardsley, but in the reality of the existence of ordinary people, who are disturbed in mind by the word beauty and not conscious of its presence in the aspect of their everyday life.

The drawings which we reproduce by Phil May, though included in the exhibition just referred to, have not been reproduced before. They show the artist's pencil skilfully treating two diverse subjects. In that of the costumed figure the model might stand for Sir Walter Scott's Wildrake in "Woodstock," in one of that hero's less admirable moments, the very antithesis of the erudite bibliophile on the opposite page.

Mr. Harry Becker, whose vigorous work in both oil and water colours will be remembered by visitors to the Royal Academy Exhibitions of recent years, was at the early age of fourteen one of a group of enthusiastic students in the Academy



"ARRIVAL OF THE DUTCH REFUGEES IN COLCHESTER" (PAINTING)
BY HARRY BECKER



FROM AN UNPUBLISHED PENCIL
DRAWING BY PHIL MAY
(Copyright of THE STUDIO)

Phil May
03

AN GODD VOLUME.



FROM AN UNPUBLISHED PENCIL
DRAWING BY PHIL MAY
(Copyright of THE STUDIO)



"THE MOWERS" (LITHOGRAPH)

BY HARRY BECKER



"PLOUGHING" (LITHOGRAPH)

BY HARRY BECKER

of Antwerp; later, in 1885, he became a pupil of Carolus Duran in Paris. For four successive years following his study in Paris he exhibited only water-colours; but this medium was entirely abandoned later on, and he then occupied most of his time with portraits in oil. In his lithographs Mr. Becker recognises fully the limitations of his medium as well as its charms, that of a quick, forceful expression which of necessity must go in only for essentials. Those reproduced are but a few of an extensive collection we saw at Mr. Baillie's Gallery. Mr. Becker has also done a number of important subject pictures. One of these executed some time ago was done for the town hall at Colchester, the subject being the *Arrival of the Dutch Refugees in Colchester*. This is perhaps Mr. Becker's most characteristic piece. It is admirably composed, and painted in a strong virile manner.

At the Rowley Gallery last month were to be seen further studies in charcoal by Mr. H. Becker, and pastels lively and pleasant in colour character by Mr. H. M. Livens. There were also some landscape studies in charcoal by Mr. F. Mura having a very high rank; some animal drawings in colour by Mr. W. D. Adams, designed within a convention which originated, we believe, with Mr. William Nicholson, but full of many other qualities that commend them to us, and which are the artist's own. The most important feature of the exhibition, however, was the series of drawings by Mr. Frank Brangwyn, A.R.A., many of them preparatory work for etchings, some of them with more force and vigour and subtlety than he can carry over into the etching, but all of them representing work of the highest order of this kind produced to-day.

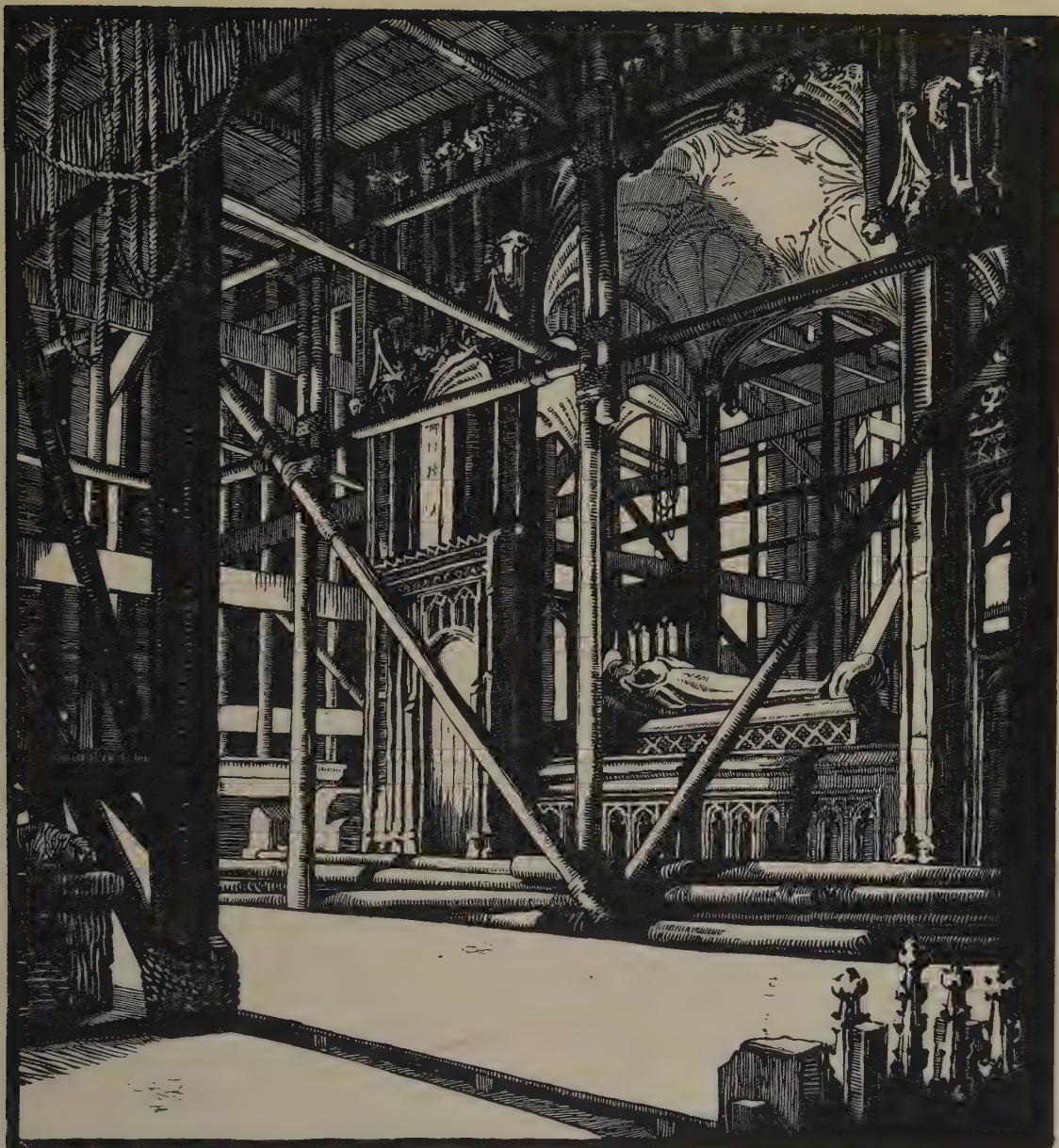
Our illustration opposite is from the wood-engraving of *Winchester Cathedral, Beaufort's Chantry*, by Mr. W. Herbert Durst. A student at "The Slade" and of J. Paul Laurens, Mr. Durst has with his brother produced many beautifully executed engravings cut upon box-wood and finished entirely by hand.

A collection of contemporary water-colour drawings brought together last month by Messrs. Dowdeswell contained work so diverse in aim and characterised by such differences of style as Mr. W. L. Bruckman's *Croix-de-Vie* and the paintings, say, of Mr. Alfred Parsons, A.R.A. There was characteristic work by Mr. Roger Fry and Mr. D. S. MacColl and by the Hon. Neville Lytton. Another kind of work, as if in a different medium, was that by Mr. Lee Hankey. His *Montreuil-sur-Mer* inclined too much to the pretty in its colour unfortunately, but, for all that, was interesting for its wonderfully skilful management of water-colour. The drawings of Mr. Ernest Parton, Albert Goodwin, Mr. David Murray, R.A., and Mr. Eyre Walker, R.W.S., gave variety to the exhibition, and yet another note was supplied in the work of Mr. Hughes-Stanton, and the comprehensiveness of the



"WEED BURNERS" (LITHOGRAPH)

BY HARRY BECKER



"WINCHESTER CATHEDRAL:
BEAUFORT'S CHANTRY"
FROM A WOOD ENGRAVING
BY W. HERBERT DURST



OAK STATIONERY CABINET WITH BRASS HANDLES BY A. W. SIMPSON

work shown was completed by examples from the brush of Sir Charles Holroyd, Professor C. J. Holmes, Mr. Alfred East, A.R.A., Mr. Oliver Hall and Mr. A. W. Rich, and some remarkable bronzes by Kathleen Bruce.

At Mr. John Baillie's Annual Arts and Crafts Exhibition such well known jewellery-workers as Mrs. Hadaway, Mrs. Arthur Gaskin, and Mr. Harold Stabler were represented at their best, and the statuettes of Mr. Stabler, Mr. Reginald Wells and Miss Gwendoline Williams were all of an important order. The Martin ware and the Lancastrian lustre ware was in both cases of exceptional quality. The great variety of artistic and ingenious toys sent from Vienna, some of which have been illustrated in *THE STUDIO* from time to time, proved a source of great interest to everyone. Mrs. Dora Stone's exquisitely-worked silk pictures, and the water-colour drawings by Millicent Sowerby illustrating "A Child's Garden of Verses" and "Yesterday's Children," gave a charming interest to the walls of the centre room. Miss Jessie Bayes' illuminated inscriptions and manuscripts grow more elaborate and successful in treatment every year. Amongst the many examples of good jewellery we should not overlook that of Mrs. Linnell, Mrs. Hilda Keane, Misses Kirkpatrick, F. Stern, Gladys Falcke, M. Audrey, and Margaret Clarke; for Mr. Baillie admitted nothing that was not of a standard deserving praise.

Her Majesty the Queen has bought from the Fine Art Society's galleries a water-colour called *The Aventine from the Tiber—Night*, by Señor Gustave Bacarissas, who held a small exhibition there last month. He is a British subject but of Spanish parents.

Mr. Marcus B. Huish, of the Fine Art Society and Director of the New Dudley Gallery, held in December, at the latter place, an exhibition of his own very skilfully executed and delightful water-colours dealing with subjects in the Moray Firth and the Sussex Downs.

The oil sketch by Mr. Frank Brangwyn, A.R.A., which we here reproduce in colours as a supplement, represents an early stage in the evolution of the panel which now finds a place at the Royal Exchange. The final version has

already been reproduced in these pages along with various sketches which also played a part in its genesis.

CARLISLE.—The two articles in oak by Mr. A. W. Simpson shown on this page were exhibited at the last annual exhibition of the Cumberland and Westmorland Society of Arts and Crafts, where, in addition to an interesting display of pictures by various artists, including Mr. and Mrs. W. G. Collingwood, Mr. Geo. Wright, Mr. W. Henry Watson, Mr. P. Greville Hudson, Mr. J. D. Kenworthy, Mr. Will Tyler, Mr. Thos. Bushby, Mr. James Atherton (head master of the School of Art here), Miss Sumner and Miss Hartley, there was, as usual, a capital muster of applied art productions by North Country craftsmen.



FIRESCREEN IN CARVED OAK

BY A. W. SIMPSON

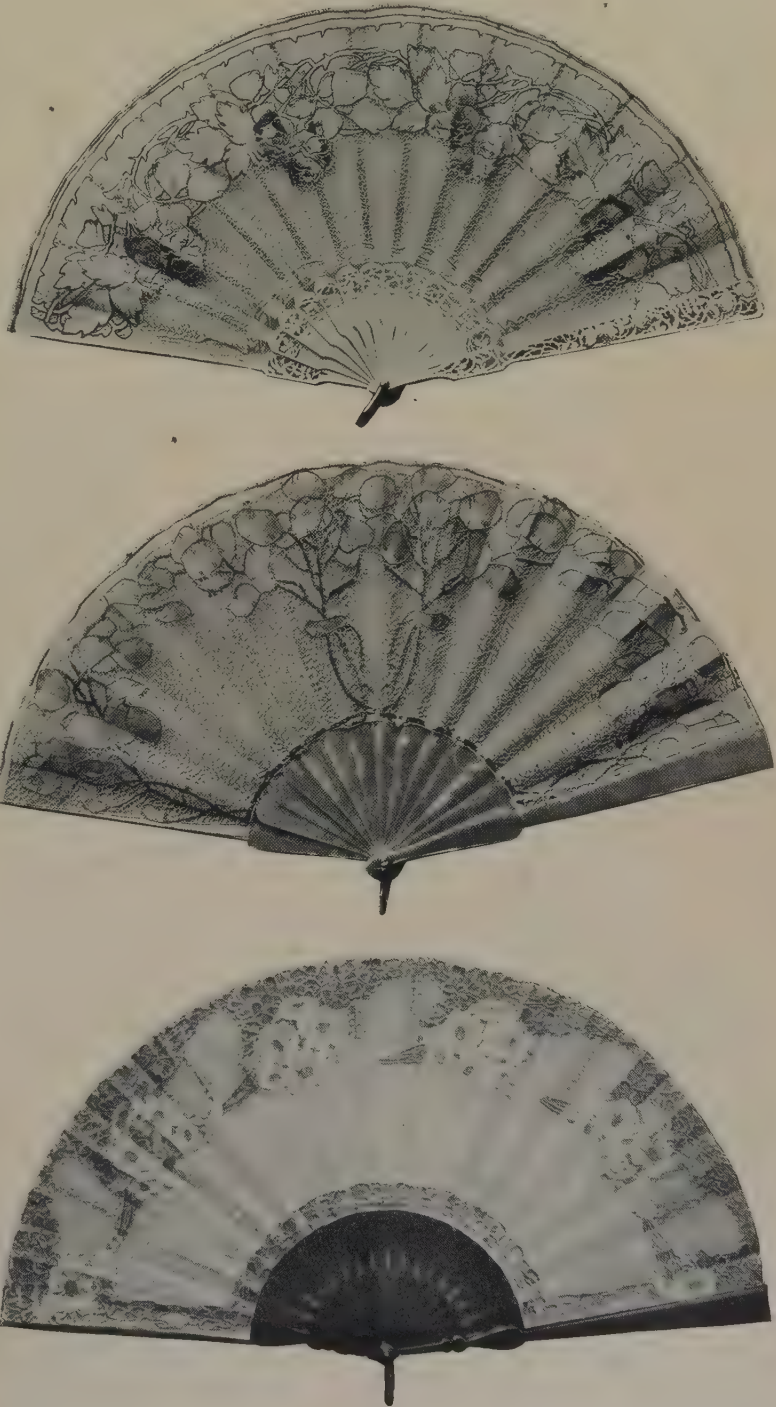


FIRST SKETCH IN OILS FOR PANEL
OF "MODERN COMMERCE" AT
THE ROYAL EXCHANGE, LONDON.
BY FRANK BRANGWYN, A.R.A.

Studio-Talk

BERLIN.—Eyes accustomed to singling out good work among the masses of modern art production cannot overlook the fans of Margarete Erler. This artist is steadily developing her taste and execution. She is cultivating the crafts of the jeweller, the lace-maker, the embroiderer and the painter in order to perfect her favourite art, that of the fan-maker. We never trace a striving after show or cheap effect in her work, an unfailing characteristic of which is its reticence and solidity, and we always enjoy the delicacy of feeling and refinement of taste which we find in it. Such productions are not without significance in our days, when the taste of the middle classes is improving so much. In Mrs. Erler's opinion the art of the fan-maker ought to include in its scope the leaf as well as the frame, as both are parts of one whole. She abhors the indifference of procedure in industry which permits of the production of parts regardless of the whole. Each of her fans must, in spite of its complicated production, be the expression of a harmony of real feeling. In one of them now reproduced tufts of yellow roses are embedded in white gauze leaves, tenderly edged with cream-coloured silk. The material of the ground or foundation is cut out and filled with a kind of guipure-stitch in yellow silk. The rose-design is also repeated in the ivory frame, where the blossoms of the front blade are slightly tinted in yellow. Another of the fans has the primrose for its *motif*; a

wreath of white gauze flowers embroidered with yellow is placed against a mass of maidenhair fern, in which the shades of the tortoise-shell frame seem mirrored. Another is a beautiful glitter of mother-o'-pearl tints. The frame concentrates the colour-idea, and the painted leaves of the lunary



FANS

BY MARGARETE ERLER

Studio-Talk



WOODEN PLAQUE WITH BATIK DECORATION
BY ALBERT REIMANN

plant with its golden stalks, seem to be its radiation. Frau Erler is never at a loss in cleverly and gracefully adapting floral materials to the purposes of ornament.

An artistic event of supreme importance during the closing weeks of the past year was the Uhde exhibition at Schulte's. Here was a rare occasion to study the character of a leader among modern German artists, whose work affords insight into different characters. He was here to be studied in the gloomy romanticism of his early days, in his later pleinair realism, his religious naturalism



WOODEN PLAQUE WITH BATIK DECORATION
BY ALBERT REIMANN

and his final phase of Impressionism. Each period was represented by a good choice of representative productions. As the art of Fritz von Uhde will be dealt with more fully later on, these remarks must suffice for the present occasion.

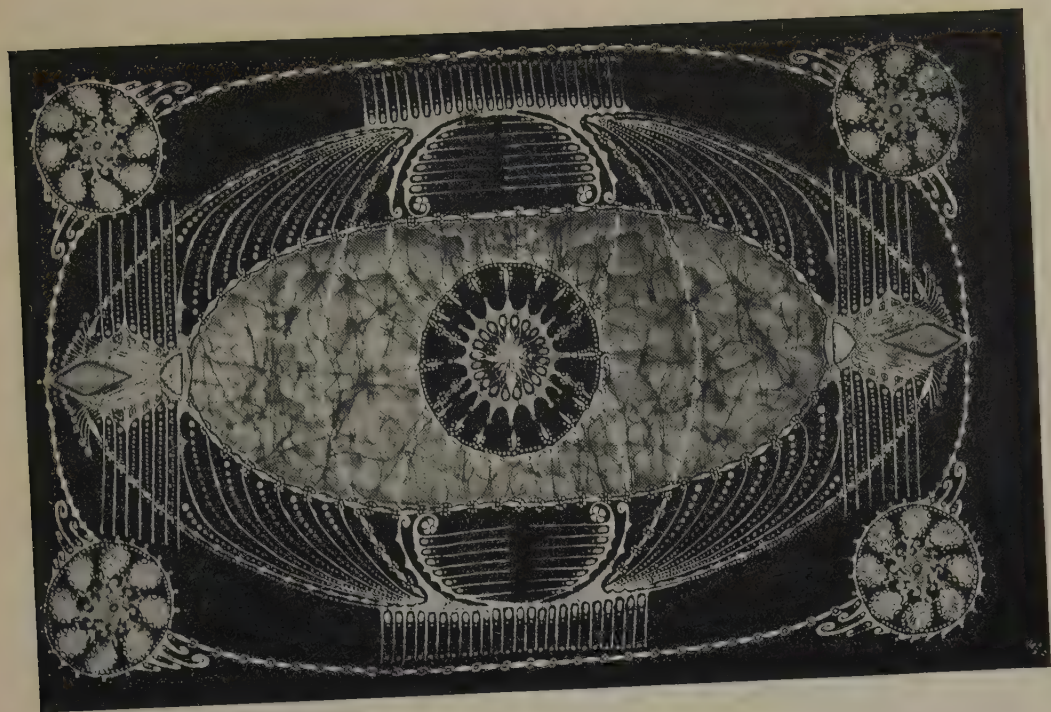
Particular attention must be drawn to the labour which the well-known craftsman, Albert Reimann, is devoting to the revival of the old Batik technique. He has constructed a Batik pencil which is already patented, and which facilitates in an astonishing way the difficult method of wax-drawing. Batiks are now easily executed in all sorts of materials, and a many-sided exhibition in Mr. Reimann's school bore



WOODEN PLAQUE WITH BATIK DECORATION
BY ALBERT REIMANN

witness to charming results, not only in textiles, but also with wood, leather and metal. Chasing, carving, intarsia, stencilling and punching were here achieved by a surprisingly easy method. This work is in its incipient stage at present, but our reproductions of some of the things executed in accordance with the new methods show that they are almost certain to prove popular.

The Salon Cassirer was fortunate in being able to open its winter season with some new works from the fertile brush of Lovis Corinth. The monumental *Bewailing the Dead* was equally strong in its plastic as in its mental qualities. Massaccio, rather than Rubens, was here evoked. Some portraits, studies of the nude, and land-



BY ALBERT REIMANN

COVER WITH BATIK DESIGN



BY ALBERT REIMANN

BATIK DESIGN ON CAMBRIC

scapes were unequal in quality ; they gave witness to the painter who can succeed or fail in daring attempts with the brush. It was also most instructive to study modern still-life here in a select collection of such works.

Great activity reigns in the domain of applied art. The Königliche Kunstgewerbe Museum has been delighting connoisseurs with an English exhibition of modern books, writings and illuminations, and modern handwrought jewellery, quite personal works of some distinguished craftsmen. Bibliophilic rarities are already produced in Germany, but the reform movement started in England, and we were grateful to be allowed to see new achievements by worthy followers of Morris. The metal-works, brooches, necklets and pendants

ical designers, and calligraphists. Quite a gallery of miniatures was displayed ; extravagances of imagination found vent in real orgies in allegory and symbolism, but wit and humour also were not absent. Careful comparisons could only decide in favour of reserve and simplicity, although the graces of Rococo and Empire times were equalled by modern artists. Clear and fine lettering and superior paper seem crowning virtues of an up-to-date visiting-card ; to announce beforehand one's personality by any sort of emblem of self-revelation or self-recommendation would certainly seem to imply a lack of tact, however admissible such devices may be for business purposes.

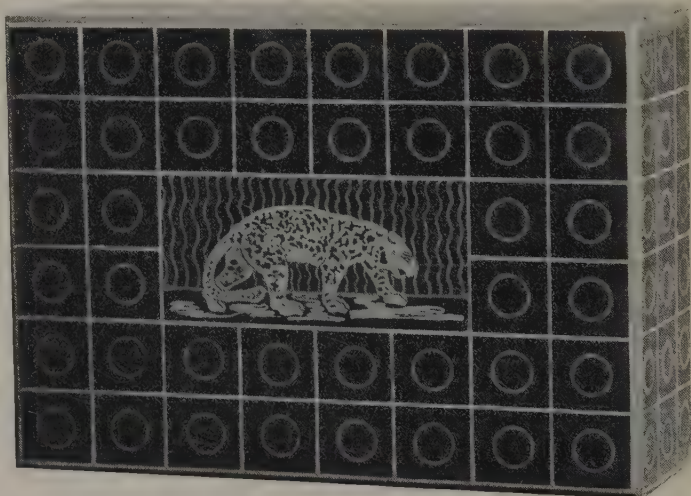
With the advent of Christmas came two important doll exhibitions. In Tietz's sale rooms first and then in the Hohenzollern Kunstgewerbe-Haus of Messrs. Friedmann and Weber, historical reviews were held that again brought success to the dolls of the *siècle charmant* and of the early nineteenth century. But the doll appeared also in the character of the marionette, the crib figure, the automat, the tea cosy, and the preserver of old peasant dresses. There was also the quite individual modern doll, and these miniature repetitions of babies and people who live around us attracted particular attention. Naturalism is sometimes too radical in this domain ; it must not be forgotten that dolls are pre-eminently toys, that they have to delight, not to frighten, our little people. In the section of plastic caricatures at Friedmann and Weber's a group of Berlin humorous draughtsmen stood out conspicuously with designs for ginger-cakes, whilst the ceramic



TRAY WITH BATIK DECORATION BY ALBERT REIMANN

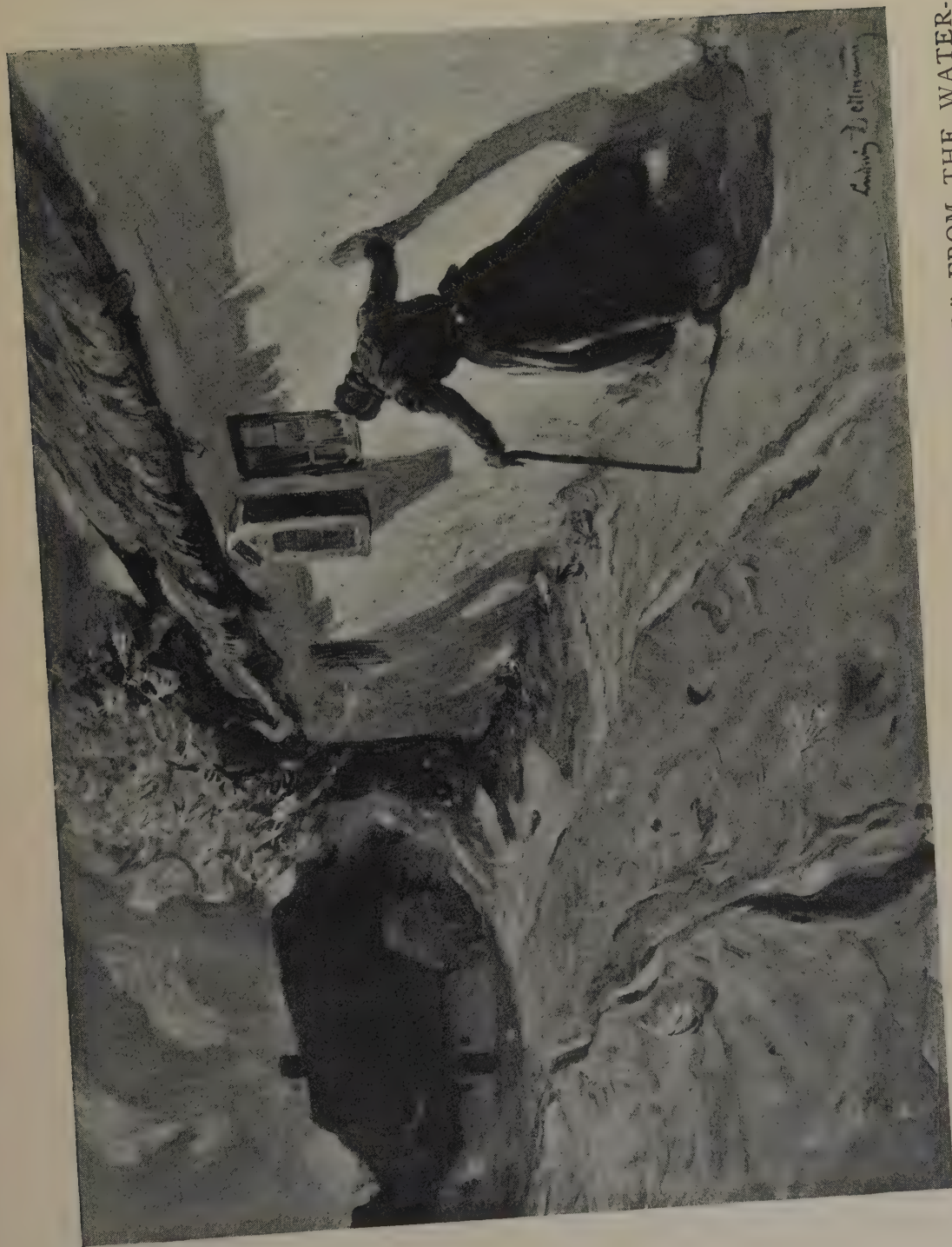
showed that a group of very individual English workers are keeping in touch with best traditions and yet far from mere imitation.

The demand for artistically executed visiting-cards is another symptom of increasing æsthetic requirements in Germany. It was most interesting to study the exhibition prepared at Amsler and Ruthardt's, which consisted of the 550 original designs sent in for the prize competition arranged by the Leipzig Buchgewerbe-Verein. One could not quite agree with the awards of first prizes for cards for the Crown Princess Cecilie or the Princess Johann Georg of Saxe, but there was much admirable work from renowned painters, lithographers, etchers, typograph-



BOX WITH BATIK DECORATION

BY ALBERT REIMANN



"A GUST OF WIND." FROM THE WATER-
COLOUR BY LUDWIG DETTMANN

groups of Robert Leonard attracted much attention by their grotesque satire and most lifelike attitudes.

In November the Königlische Kunst-Akademie opened a water-colour exhibition, the purpose of which was to offer a survey of the work done by German artists of the last century in this medium. As homage was done to dead and living masters, the exhibition turned out to be an unusually important one. The prevailing notion that the Germans as a nation are not gifted in this domain had to be abandoned in the face of an imposing number of really artistic productions. Menzel was again the dominating master with a matchless series of historical scenes and sketches from reality. Eduard Hildebrandt, the world-traveller, who learned his technique in England, still delights in many of his landscape odes, and much enjoyment was to be derived from the architectural refinements of Rudolf von Alt and Karl Graeb, the gay but conscientious work of Ludwig Passini and Paul Meyerheim, the impressionistic verve of Gustav Richter, the reserved and broad treatment of Albert Hertel, and Max Liebermann's distinguished realism. On the whole we no longer feel in the permanent Sunday frame of mind which would seem to have possessed most of these painters and their charming predecessors, the Schwind's and Mohns and Ludwig Richters, but all the same we are thankful for their reappearance in this procession. Modern water-colour shows a more vigorous face; present-day artists hardly attempt the tenderness of transparent colours, the effect of untouched parts. Preference is given to gouache and tempera and solid body-colour, and we must own that delicacy is replaced by vigour. Menzel was supreme in this style, but living artists like Hans von Bartels, Arthur Kampf, Ludwig Dettmann, Eugen Kampf, G. Kuehl and Scarbina, also fascinated by kindred contributions. It cannot be denied that the taste of German artists and that of the general public is not much in favour of

the water-colour medium, yet this exhibition, which was opened by the Emperor in person, and arranged by President Arthur Kampf, may awaken a fresh interest.
J. J.

PARIS.—The group which has been recently formed by M. Edouard André under the name of the "Société Internationale de la Gravure originale en Noir" is indeed an interesting one. The Society's first exhibition has just been held in the new Dewambez Galleries, which are admirably adapted to this purpose, and has, furthermore, achieved considerable success, partly, no doubt, because the public has been rather satiated with coloured engravings. Nowadays, everyone, more or less, does etchings in colours, and the Société de la Gravure en Noir heads therefore a sane reaction. Among its members (where I regret to say I look in vain for the name of Bracquemond), it numbers some already famous artists, and others, again,



"SOUVENIR OF GIBRALTAR" (WATER-COLOUR) BY ARTHUR KAMPF



"LA RAFALE" (ETCHING) BY A. PÉTERS-DESTÉRACT
(Soc. Int. de la Gravure en Noir)

whose work has been hitherto unpublished. Among the former one must mention Rodin, who exhibited his portrait of M. Antonin Proust, a dry-point which is already familiar to us, and *Les Amours conduisant le monde*, a most rare plate, of which there are only three proofs in existence. From M. Victor Prouvé, the celebrated Lorraine artist, who is too often absent from Parisian exhibitions, we saw with pleasure the *Femme lisant* and his *Crépuscule*, an imposing treatment of the hills of Lorraine. Of the works of M. G. de Latenay, to tell the truth, I preferred the coloured etchings, for he strikes me as a colourist rather than as a

draughtsman. Besides this artist, there was M. Lobel Riche, who is well known as an etcher in colours; his display charmed one here by its variety. He treats the most diverse subjects, portraits, nude studies, landscapes, but always with much ingenuity and originality.

M. Michael Cazin, who has achieved success both as a medalist and in the field of decorative art, showed some excellent impressions, views of Mont Saint Michel; M. Péters-Destéract had some landscapes, among which was the *Rafale*, which has been purchased by the Government; M. Hochard showed some good lithographs, including a valuable portrait of Rodin; and M. Friant had a display of dry-points of unquestionable expertness and virtuosity.

M. J. J. Gabriel exhibited a most important series depicting picturesque corners in Venice, Martignes, Allevard, Poitiers; this artist ought decidedly to be com-

missioned to make a record, in his charming manner of etching, of the numerous quaint spots which are, alas! always disappearing; and this



"LE PORT" (WATER-COLOUR) (Houbron Collection) BY ADOLPHE HERVIER

Studio-Talk

same compliment I would also pay to Mmè Souvet-Magron, by whom we had a beautiful etching of the Portal of St. Gilles, and also to M. Georges le Meilleure. M. François Simon, whose work has been often reproduced in *THE STUDIO*, is as distinguished in his etchings in black as in those he does in colours. Among the foreign artists I noted works by M. Carl Larsson and M. Evert van Muyden.

M. Bernheim, Junior, has arranged in his delightful gallery in the Rue Richepanse an Exhibition of paintings by Vuillard—an artist whose work one is always interested in seeing, for besides being gifted with a delicate and charming vision, he gives us seductive colour harmonies and compositions which are always graceful. Certain of Vuillard's later works would gain, in my opinion, by being carried to a rather greater degree of finish; nevertheless one is compelled to admit that this untrammelled and sincere art is a welcome relief after the many artificial and conventional works which encumber our exhibitions, and M. Bernheim is to be commended for attaching himself to this artist, one of the foremost and most original of his generation.

Madame Aguttes, an exhibitor at the Salon d'Automne, has gathered together at Petit's Gallery a number of small water-colour drawings which are not always very original impressions, and in which I find often a reminiscence of some one else's work. One must not deny, however, that this artist has undoubted ability.

M. Lucien Monod, besides being a specialist in portraits executed in three coloured crayons, has just completed several remarkable lithographs in colours. His work in this medium is firm, and the studies of heads remind one of certain works of Boucher and the engravers of the eighteenth century.

An exhibition of French artists at Montreal is in process of being organised. MM. Rodin and Besnard are at the head of the Committee.

At the exhibition of the Société Internationale des Aquarellistes, M. Maurice Guillemot, the President of this interesting association, had the idea of doing homage to Hervier by organising a special exhibition of his work. Nothing could have been more praiseworthy, for Hervier, who died obscurely in 1879, was one of the masters of water-colour in the nineteenth century.

Though in his lifetime Hervier failed to win success among collectors and dealers, and though his works were not acquired by our art galleries, as was the case with those of many of his contemporaries, this charming artist yet had his admirers, both famous and far-seeing, who, so far as he was concerned, were simply crying in the wilderness. Thus, the Goncourts often discussed him in their *salons*, and on the appearance of an album of his lithographs they devoted to the artist the following lines, which, in their nervous style, well describe Hervier's manner: "A wealth



"CHAUMIÈRES EN NORMANDIE" (WATER-COLOUR)

(Gandouin Collection)

BY ADOLPHE HERVIER



"RETOUR DE LA PÊCHE." FROM THE
WATER-COLOUR BY ADOLPHE HERVIER.

Studio-Talk

of dirty colour, a gift for 'knocking off' street stalls, or leprous hovels, or squat, flat-roofed mills; rising roads with gutters littered with dung and rags; seaport quays swarming with old red skirts; tripe-shops, with baskets full of 'internals'; country scenes with inky skies; town scenes with squalid, evil-smelling streets; thick, muddy pools; 'washing' blown about by the wind in a bare field—in things of this kind M. Hervier is supreme."

Baudelaire, too, who from the very first understood Méryon, Fantin, Whistler, and Guys, was fond of Hervier, of whom Théophile Gautier wrote that he was "scarcely inferior to Théodore Rousseau." M. Gandouin, father of the well-known expert, was at all times closely associated with the painter, and he left his son, together with numerous works by Hervier, a few personal souvenirs of his friend. Hence we know that the artist was born in Paris in 1821, that he was a pupil of his father, who himself had studied under David, and that at the age of nineteen he set out to wander through the west of France. At all times he gave proof of a despondent nature, early soured, no doubt, by a life that was ever one of hardship. Twenty-three times rejected by the *Salon*, he died in poverty in 1879 unknown save

to a few who, like the painters Boulard and Houbron, piously preserved the work of this individual artist.

Throughout Hervier's work (he signed several excellent pictures), but particularly in his water-colours, one finds colour effects both rich and deep, clear shadows, skilful contrasts. By his choice of subjects and by his manner of handling them, as also by the moment at which they are seized, Hervier produces on one's mind a most strange and special sensation, not devoid of a touch of melancholy.

H. F.

VIENNA.—A portrait of a beautiful child which was exhibited at Innsbruck some two years ago attracted some attention to its author, Hugo Grimm. Since that time he has gained in power, and an exhibition of his works, held under the auspices of the Oesterreichischer Kunst-Verein in Vienna, added to the artist's reputation. His strength lies, however, not in portraiture but in landscape; he has a preference for out-of-the-way motives such as Tyrol offers so abundantly. His colouring is powerful and his treatment of light and shade admirable; this is all the more remark-



"AUTUMN LANDSCAPE"

(The property of H.I.H. Archduke Eugen)

BY HUGO GRIMM



"A STORMY EVENING"

BY HUGO GRIMM

able because the artist is entirely self-taught. Herr Grimm is no mere imitator of Nature, but nevertheless he observes her closely, seeking out those beauties which are hidden to those who as they pass by cast a hurried glance. It is certainly an unusual thing to find a man who has spent years of dreary toil at the desk turning out such good work at the easel. His *Autumn Landscape* has, with another work by him, been acquired by the Archduke Eugen for his private collection.

A. S. L.

ART SCHOOL NOTES.

LONDON.—Sir Edward Poynter, when distributing the prizes last month at the Royal Academy schools, made no comments on the general quality of the work submitted by the painter students, but that it was unsatisfactory was admitted by many of the members who were present on the prize night. Some of it, of course, was good, and the excellence of the cartoons drew from the President a few words of high commendation as he handed the prize to Miss Robilliard, but the landscape painting Academicians seemed dissatisfied with most of the Creswick studies, and none of the sets of drawings from the life was considered good enough for the first prize, which was accordingly withheld. A remarkable feature of the prize distribution was the success of the women-students, who, in the painters' competitions, carried almost everything before them.

The competition for the Creswick prize of £30 for landscape *In an Orchard* brought forth fourteen canvases, one of which showed the influence of Mr. J. W. North, and another, still more strongly, that of Mr. H. H. La Thangue. But to neither fell the prize, which was awarded to Mabel Genevieve Dicker for a vigorously handled study of apple trees and sky. In the Armitage competition for a design in monochrome for a figure-picture, *Elijah Raising the Widow's Son*, the first prize of £30 went deservedly to Amy Joanna Fry, and the second prize of £10 to Hetty Muriel Bentwich.

So far, all the honours had been taken by the women, who at the Academy schools now compete on exactly level terms with the men, and when the name of Amy Joanna Fry was announced again as that of the winner of the most important painters' prize of the year, the applause was tremendous. The prize was that of £40, offered for the best design for the decoration of a portion of a public building, illustrating *Husbandry*, a capital subject, capable of an infinite variety of treatment. But in none of the seven water-colours submitted was there much feeling for decorative design. There were some excellent qualities in the work that gained the prize, but its strong point was colour rather than composition. Miss Fry, who carried off the cartoon prize two years ago, was a pupil at the St. John's Wood Art School before she commenced to study at the Royal Academy. It was

Art School Notes

curious to notice among the works sent in for this competition a design that was frankly imitative of Blake.

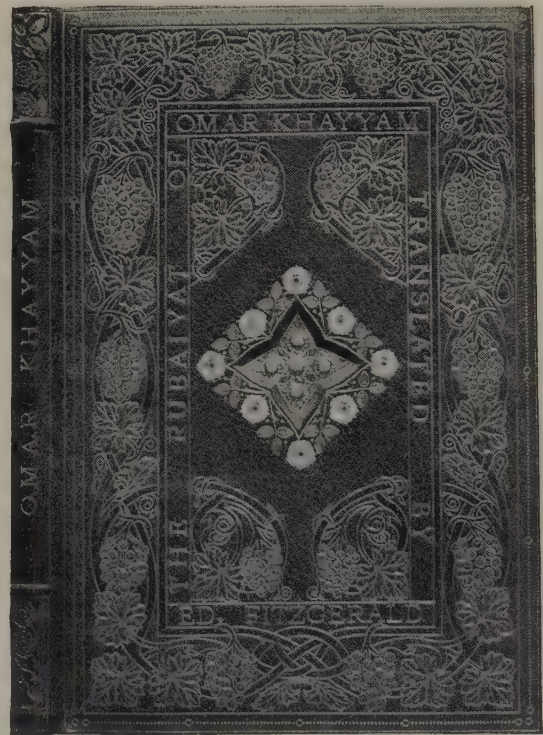
The contest for the prize of £25 and silver medal for the best cartoon of a draped figure produced some of the best work of the year at the Academy schools. The award was given to Marianne H. W. Robilliard, for a study of a girl with a chaplet of seaweed, and cloak and tresses floating on the breeze, that was an admirable representation of the subject set, *A Draped Female Figure on a Wind-swept Seashore*. Miss Robilliard, who received her early training at the Crystal Palace Art School, won the Turner Gold Medal last year at the Academy and the Creswick prize the year before. Both the medals for painting the nude from the life were taken by women students, the first by Margaret Lindsay Williams and the second by Dorothy Webster Hawksley. The study by Miss Williams of a man posed in an attitude resembling that of the sailor in *The Boyhood of Raleigh* was, in some respects, uncommonly good. It was especially so in the painting of the clear, unforced shadow, and in the colour of the light falling on the back and shoulders of the model.

It has already been stated that the first prize for drawing from the life was withheld, and not unjustly, for the drawings collectively were not as good as they have been in some recent years. The second prize of £15 was awarded to Kenneth Edwin Wootton, and the third of £10 to Mabel Genevieve Dicker. Miss Dicker was, however, disqualified, as she had gained the same prize in 1905. The medals for the best heads from the life in oil were the only awards in painting gained by the men students. The first medal was given to Stanley Edward Hewitt for a painting of a girl in a pink dress, with the face, carefully painted but a little hard, seen nearly in profile. The second medal fell to Charles Vincent Holder.

In sculpture the high standard of the past decade was fully maintained. There was a time when the interest of the Academy competitions was almost entirely concentrated in the painters' work, and little or no attention was paid to the sculpture, but nowadays the modelers' work seen in the Academy prize studies is often of a better class than that of the painters, and this was so in the competitions of last month. There were eleven candidates for

the prize of £30 for the model of a design, *Orpheus and Eurydice*, and although it was fairly won by John Angel, there was not much to choose in merit between his work and that of several other students. The second prize of £10 was awarded to Percy Bryant Baker. The same students were respectively first and second in the competition for the prizes of £20 and £15 offered for the best set of four models from the life. Mr. Angel also secured the first silver medal for a bust from the life, the second going to Allan Gairdner Wyon. The silver medal given for a model of a running design for a frieze round a library was awarded to William Wheatley Wagstaff. No prize in sculpture was gained by a woman student, but a Landseer scholarship of £40 was given to Millicent Wadham, who gained the £30 prize for the model of a design in 1906, and the first medal for a bust in 1907. Landseer scholarships of £40 in sculpture were also awarded to William Charles Mathias, William Charles King, and Allan Gairdner Wyon; and in painting to Philip Stuart Paice, H. E. F. M. de Poix, Gerald Leslie Brockhurst, and Harold Notley.

In architecture the chief honours at the Academy



BOOKBINDING

BY A. H. BRUCE

(Northampton Polytechnic Inst., London)



DESIGN FOR DAMASK NAPKIN

DESIGNED BY WM. J. FERRIS

(*Belfast Municipal Technical Institute*)

fell to Louis de Soissons, who won the £25 prize for architectural design, and the travelling studentship of £60 offered for the best design for "An open-air Bath of Architectural character situated in a Public Park." Minor prizes in architecture were awarded to Richard Bertram Ling, Henry Quilter, Philip Edward Webb, David Wickham Ayre, and Alan Binning.

Mr. Reginald Blomfield, A.R.A., will give four addresses to the Royal Academy students next month, all dealing with early French Renaissance architecture. The first address, "The Italians in France," will be given on February 1st; the second, "The Master Builders," on February 4th; the third, on "Gaillon and the Royal Buildings," on February 8th; and the fourth, on "Domestic Architecture to the Death of Francis the First," on February 11th. These addresses will be followed by four on sculpture, delivered by Mr. W. R. Colton, A.R.A., on February 15th, 18th, 22nd, and 25th. Those on the 15th and 18th will be "Preliminary—to the Sculptors of To-morrow." On the 22nd, Mr. Colton will speak on "Two Great Sculptors of Modern Times," and on the 25th, on "Two Great Sculptors of Olden Times." The addresses will in every case commence at four o'clock, and all exhibitors at last year's Academy are entitled to tickets of admission.

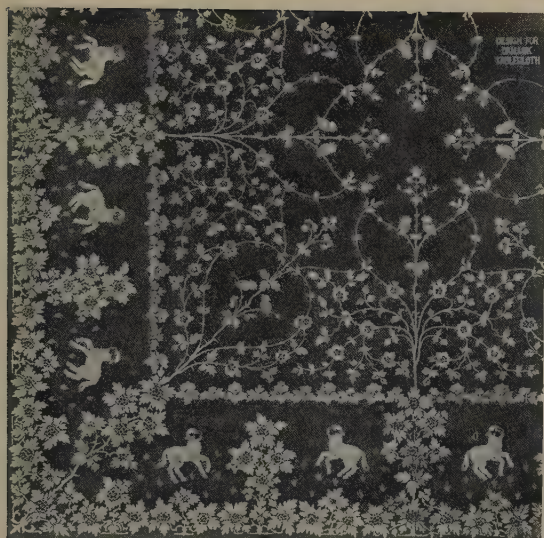
The example of bookbinding shown in the illustration accompanying these notes (p. 325) is one of the best works of its kind that have ever been produced by a student of that famous technical school, the Northampton Polytechnic Institute, St. John Street, E.C., the Artistic Crafts Department of which is

directed by Mr. John Williams. At the Northampton Institute, which is for professional students only, the apprentice-bookbinder, who works in a large shop where there is much subdivision of labour, is given opportunities that he might not otherwise obtain of studying and practising the refinements of his profession under Mr. F. Sangorski and Mr. S. Byrnes. Mr. Sangorski, who is at the head of the bookbinding classes, is a master of every branch of his craft, and an enthusiastic worker who spares himself no trouble in helping his students and inspiring them to efforts that may lead them to better things. The binding of Fitzgerald's rendering of Omar Khayyam's poem is the work of Mr. A. H. Bruce. It is executed in green morocco. The vine leaves and grapes are inlaid in leather of lighter green and pale purple, and the stones used in the ornamentation of the design in the centre are lapis-lazuli and opals.



"THE SOUTH WIND" — PANEL IN PAINTED ENAMEL BY ALICE BRITTAIN
(*Belfast Municipal Technical Inst.*)

Art School Notes



DESIGN FOR DAMASK TABLE CLOTH
BY JAMES HUNNIFORD



DESIGN FOR DAMASK TABLE CLOTH BY WM. MAITLAND
(*Belfast Municipal Technical Institute*)

The Lambeth Art Club, which is composed of past and present students of the Lambeth School of Art, held its winter exhibition and competition last month at the School in St. Oswald's Place, and Mr. David Murray, R.A., awarded the prizes. The prizes for figure composition in colour were awarded to Arnold Mello and Sybel Tawse; for figure composition in black-and-white to Eric Kennington and Marion Dawson; and for landscape in water-colour to Margaret Trinder, Isabella Barnes, Mabel Robinson, and M. Charlotte Legg. Marion Dawson won the prize for the best landscape in

oils and M. Charlotte Legg for the best painted head in oils. In the competition for the best design for a poster, Dee Farquhar was successful, and Dorothy Harrison was awarded a prize for a miniature on ivory. The exhibition contained in addition to the competition studies a number of creditable works in painting and design. Among them should be mentioned the landscapes of James H. Swan; a portrait of the artist's wife by Philip Connard; Lucy Millett's *Scene in Brittany*; the work in pen-and-ink and colour of Janet



DESIGN FOR TABLE CENTRE IN WHITE EMBROIDERY
WITH DETAIL BY WILLIAM LILLEY
(*Belfast Municipal Technical Institute*)

Art School Notes



DESIGN FOR BOOK COVER—CELTIC STYLE
(Belfast Municipal Technical Institute)

BY JOHN CAMPBELL

Simpson, and the landscapes of Annie Barber and Mary Simpson. There were designs too by Leonard Brightwell and Gertrude Steel. W. T. W.

(Some illustrations belonging to our Correspondent's notes on the Academy School Competitions are unavoidably held over till next month.)

It is to be hoped that there will be a good

muster of craftsmen and students at the important series of lectures inaugurated this month by the Carpenters Company. These lectures, for which free tickets can be obtained by any one from Mr. J. H. Freeman, the Clerk, will deal with preliminary design in the constructive arts, and will be given at the Hall of the Company in London Wall every Wednesday evening at 7.30 from now until April 7. Though it is intended that they shall be as exhaustive as possible, the aim of the lectures, which will be delivered by such well-known authorities as Messrs. Weir Schultz, Guy Dawber, Romney Green, Troup, C. F. Voysey, Baillie Scott, Charles Spooner, Laurence Turner, and Starkie Gardner, is to encourage those who attend to study the subjects for themselves, and for this purpose to make use of the vast material available in London. At the close of the course there will be six competi-



PANEL BASED ON EARLY IRISH ART
BY FRANCES H. DUNCAN
(Belfast Municipal Technical Institute)



PANEL BASED ON EARLY IRISH ART
BY JAMES SLATOR
(Belfast Municipal Technical Institute)

Art School Notes



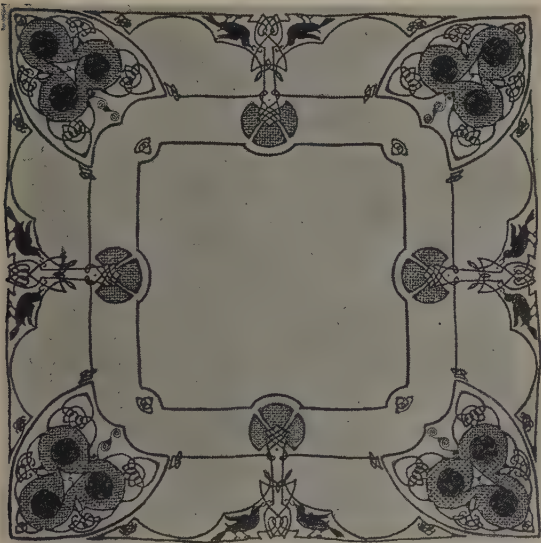
DESIGN FOR DAMASK NAPKIN

BY HERBERT R. LILLEY

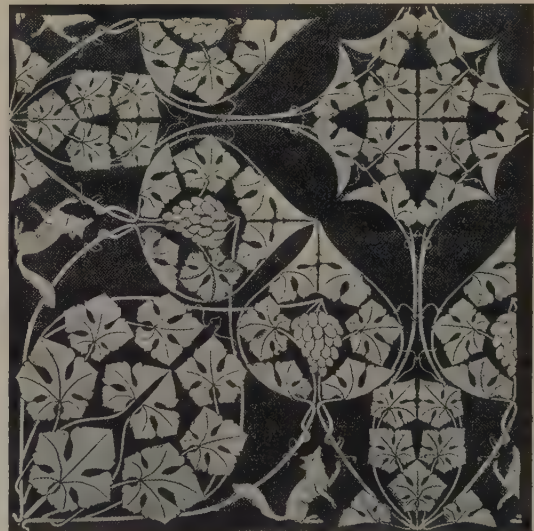


TABLE COVER—BLOCK PRINTED ON SILK

DESIGNED AND EXECUTED BY MARY A. CHAMBERS



EMBROIDERED CUSHION, DESIGN BASED ON EARLY
IRISH ART, BY ELEANOR KERR



DESIGN FOR DAMASK TABLE CLOTH

BY WM. J. FERRIS

(Belfast Municipal Technical Institute)

tions for prizes, two of which will be entirely open, the rest being confined to craftsmen and others actually occupied in trades to which the lectures are relevant.

BELFAST.—The annual exhibition of work by students of the Belfast School of Art presented an attractive appearance in the large Central Hall of the Technical Institute, where it was recently held. Great

as had been the progress shown in previous exhibitions, there was a decided improvement this year, although some of the work is still in an experimental stage. Considerable public interest is being shown in these annual displays, which no doubt have an influence in directing attention to art education and in attracting possible students and future artists. The school has now settled down in its new premises, and a few words as to its history and work may not be out of place. Previous

Art School Notes

to the year 1901 the school was managed by a Board of Governors. It did some good work, and many designers in the local industries, as well as a number of artists well known in London, received training in its classes. In the year named, however, the school was handed over to the municipality, and becoming merged in the Technical Instruction scheme, it was entirely reorganised. It was lately housed on the topmost floor of the new Technical Institute and occupies an exceptionally good series of rooms, twenty-six in number, with adjustable

crafts have been established, such as enamelling, metal-work, embroidery, lace-making, stained glass, and the school has become one of Art and Handicraft for Belfast and the province of Ulster.

With the approval of the Department of Technical Instruction, Dublin, under whose administration it falls, the school has organised its work to suit local requirements. Students have great individual freedom in selecting courses of study, but certain knowledge is required before complete specialisation in any branch may take place. The Lower School provides a general foundation and forms a preparation for entering the Upper School. In the latter there are four divisions or sections, an arrangement commenced in 1901 and now becoming usual, namely, Design and Handicrafts, Drawing and Painting, Modelling, Architecture. Drawing and painting is carried on side by side with the more practical branches until the time for complete specialisation is reached. Lectures and practice go hand in hand for a time; the electric lantern and a large collection of slides are in constant use, especially in the applied art division.



PANEL BASED ON EARLY IRISH ART
BY EDITH E. WILSON
(Belfast Municipal Technical Institute)

top and side windows throughout, an up-to-date system of electric light, and special furniture adapted to its needs.

From being the recognised centre of the linen weaving and white embroidery industries, Belfast has come to be known as the birthplace of the largest ocean steamers, and has added lithographic printing and many growing minor arts to its list of industries. Hence, it is to be expected that its Municipal School should have a bias towards decorative art and that its courses of study should aim largely at training art-workers to meet the local needs; but although designers, craftsmen and architects are being trained, every facility is given to the student showing ability in painting and sculpture, and an important branch of its work is the training of teachers for the schools of the surrounding districts. Classes for various handi-



DESIGN FOR FRONT PANEL OF DRESS IN IRISH
CROCHET BY MARY McDERMOTT
(Belfast Municipal Technical Institute)

Art School Notes



DESIGN FOR A PANEL IN THE CELTIC STYLE
BY MARGARET CRAWFORD
(*Belfast Municipal Technical Institute*)

It is made possible for a class to sketch objects in various museums from the lantern screen, where in former days the simplest outline diagrams on the blackboard had to suffice.

In connection with the illustrations given herewith, some further notes on the design and handicrafts courses might be useful. The preliminary design includes the study of simple principles and designs exemplifying these, together with nature study and general drawing. A feature of the school for some years has been the study of ancient Irish art. The beautiful examples of pre-Christian bronzes, and of the Christian manuscripts, crosses, and shrines, form the basis of exercises in the filling of simple spaces, such as those by Francis H. Duncan, Edith E. Wilson, and James Slator (illustrated). This study of the early native art, with its wealth of beauty in form and symbolism, not only supplies the basis for an extended study of historic applied art, but it influences some of the applied designs produced later, such as the plaque with zodiac signs by Margaret Crawford, the

book-cover by John Campbell, and the embroidered cushion by Eleanor Kerr, in which the forms are designed and supplemented to suit modern needs.

The applied art course includes practice in the student's own special branch of design or a handicraft, or modelling, together with the study in weekly lecture classes of the principles of design and historic styles. Nature study is also continued and general drawing as time will allow. For the nature study live animals, birds, fishes, etc., are used as well as plants. Naturally attention is given to the designing of damask cloths and of the white embroidery so exquisitely worked in the country districts of the north of Ireland and marketed in Belfast. The table-centre by Wm. Lilley, illustrated, with a corner enlarged, gives some idea of the "sprigging," as it is called locally. Three designs for damask cloths and two napkins are illustrated. These are by Herbert R. Lilley, James Hunniford, William J. Ferris and William Maitland, and all show characteristic arrangements adapted to the possibilities of the loom.

Some of the classes in handicrafts are still in the initial stage, this branch of art-school work being new to Ireland until recent years, but progress has been made especially in enamelling and metalwork. An enamelled panel with one of the Four Winds of Erin, by Alice Brittain, is given on p. 326. In lace-making Mary McDermott has made some clever new adaptations of plant form to Irish crochet work. Mary A. Chambers has taken the materials



MEMORIAL TABLET

MODELLED BY ELIZABETH A. BALL
(*Belfast Municipal Technical Institute*)

Reviews and Notices

of another local industry and produced some interesting block prints on silk; the table-cover illustrated shows the possibilities of the blocks to form new patterns.

The modelling section of the school, from small beginnings, has become an important branch, and the memorial tablet by Elizabeth A. Ball may be noted as an example. Experiments are being made with minor handicrafts with a view to utilising local material. By means of monthly competitions students are encouraged to make freer and more personal sketches out of class hours, to supplement the severer studies executed under the teacher's guidance and to bring out latent artistic ability.

A CHROMO-LITHOGRAPHIC PORTRAIT OF COUNT LEO TOLSTOI BY PASTERNAK.

By the courtesy of Professor Pasternak we are enabled to give a reduced facsimile reproduction of an interesting portrait of Count Tolstoi which he has recently executed in lithography. "One would have thought," writes our Moscow correspondent, "that the jubilee of so popular an author as Tolstoi, who is greatly revered by all classes of the Russian people, would have resulted in numerous additions to the graphic art of the country; but, unfortunately, apart from numerous photographs in monochrome or colour of the Count and various reproductions of earlier portraits, practically nothing of importance has appeared in relation to him, and the fact is significant of the meagre rôle which original work of this character has hitherto played in Russian art. One of the few really artistic productions in this connection—if not indeed the only one—is the very fine lithograph executed by Leonid Pasternak, who has portrayed the venerable writer in his study. Pasternak is a great admirer of Tolstoi, whose personality and writings have on repeated occasions provided him with themes, his pastel portrait of *Tolstoi in his Family Circle*, now in the Museum of Alexander III. at St. Petersburg, and his illustrations to 'Resurrection' especially, being familiar to many in the form of reproductions. A couple of years ago the artist published an etched version of one of his head studies of the Count, and now he has taken advantage of the chromo-lithographic medium to reproduce in simplified form an earlier study in oils which he made of Tolstoi while seated at his work table. For draughtsmanship of the impressionistic quality of

Pasternak's, lithography offers an unusually wide field, and although we have here one of his first essays in this, for him, entirely new sphere, it must be conceded that he has already proved himself a master. The lithograph bears the imprint of the graphic section of the Stroganoff School of Applied Art, where the cultivation of the graphic arts is being ardently fostered, and where, in fact, some very encouraging results in this connection have already been achieved."

REVIEWS AND NOTICES.

Scottish Painting Past and Present, 1620-1908. By JAMES L. CAW. (Edinburgh: T. C. & E. C. Jack.) 25s.—When one considers the size and comparative poverty of the country, its isolation from the great art centres, and the limited nature of the facilities for the acquisition of that thorough and complete craftsmanship which is so essential to the fullest artistic expression, it is surprising to find that Scotland has produced so many painters of distinction, of whom some have achieved a world-wide renown, while others, though comparatively unknown outside the country of their birth, have yet contributed work of enduring value, of high artistic merit. No writer has hitherto essayed a full and comprehensive historical study and critical analysis of this art, though one or two have with scholarly insight contributed to a sectional knowledge. Mr. Caw, the director of the Scottish National Galleries, has in this volume covered the entire field from the time of Jamesone to the present day. Encyclopædic in extent, and indicative of wide and accurate knowledge and much painstaking study and research, Mr. Caw's history is a valuable and timely contribution to the literature of art. It comes at the psychic moment, the period at which a reviewer can look back at the accomplishment of the past from a stage at which progress seems to have been arrested and no new forces calculated to affect the innerrancy of the judgment are asserting themselves. The book is divided into two parts. In the first portion two chapters are given to the earlier painters from Jamesone to David Allan, whom Mr. Caw rightly designates "The Precursors," as it was not until Raeburn appeared that one could really speak of a Scottish school of painting. To the portraiture of Raeburn, the historical and domestic *genre* of Wilkie and his contemporaries and followers, the Spanish pictures of Phillip and the work of the landscapists to 1860, Mr. Caw gives considerable space; but as the better known of these painters have already been very fully dealt with by many



"COUNT LEO TOLSTOI IN HIS STUDY."
FROM A LITHOGRAPH BY L. O. PASTERNAK.

Reviews and Notices

previous writers, the greatest interest of the volume lies in its survey of the last fifty years of Scottish art from 1860 to 1908, to which nearly 300 of the 500 pages of letterpress are devoted. It is in this survey that Mr. Caw has been confronted with his greatest difficulties, the maintaining of a true perspective and correct judgment in estimating the value of contemporary or comparatively recent art, and measuring and apportioning the influences which have directed and moulded it. If the informed reader may not at all times be inclined to accept Mr. Caw's conclusions, he cannot but be impressed by their general accuracy, and above all by the fearlessness with which they are stated. One cannot read the book without admiring the keen perception, accurate information, critical acumen, ripe judgment, and well reasoned conclusions of the author. Especially valuable and interesting are the chapters on Orchardson and Pettie, whom he brackets together though their styles were so dissimilar, Paul Chalmers, McTaggart, and Guthrie, Walton, Roche, and Lavery, the leaders of the Glasgow school, and the closing chapter in which a *résumé* is given of the subjective, emotional and technical characteristics of Scottish painting. Seeing that Mr. Caw has gone beyond his title in including a chapter on etchers and illustrators, it might have been advisable had he added another on sculpture, and displayed a little less of the pre-Raphaelite by excising reference to a number of contemporary painters whose work is not of sufficient importance to be included in such a volume. He would then have covered the whole field of Scottish art. As it is, however, his book is truly national and monumental. It is well illustrated.

The Shores of the Adriatic. Second Part. The Austrian Side. By F. HAMILTON JACKSON, R.B.A. (London: John Murray.) £1 1s. net.—Remote from the beaten track and comparatively little known to English travellers, the Austrian side of the Adriatic retains a mysterious charm, greater even than that of its opposite rival, which has been so thoroughly exploited that there remains little fresh to be said of it. For this reason Mr. Jackson's new volume, following much the same lines as its predecessor dealing with the Italian shores of the famous sea, will be welcomed with enthusiasm, not only by the ordinary tourist, to whom the exterior aspect of a country chiefly appeals, but by all who are interested in the still unsolved ethnological and archæological problems connected with the Küstenlande, Istria and Dalmatia, as well as by students of architecture and the pictorial arts, folklore and costume, all of which, though they betray

marked affinities with those of Italy and the East, are stamped with a distinctive character of their own which in future developments seems likely, in certain directions, to become more marked than it is now. Beginning with an eloquent general description of the physical characteristics of the Austrian sea-board and of its inhabitants, Mr. Jackson, who has supplemented his own observations by close study of the work of his predecessors in the same field, tells in succession the chequered story of the various districts, noting the traditions and superstitions, customs and costumes of each, deftly weaving his personal experiences into a narrative of unflagging interest, every section of his text being copiously illustrated with excellent reproductions of good photographs of streets and churches, art treasures, groups of natives, etc., and original drawings of architectural details, the latter from his own hand. It is, perhaps, in the descriptions of notable buildings that the writer's expert knowledge is most clearly revealed, so well is the significance of every peculiarity of structure brought out.

Sheffield Plate: Its History, Manufacture, and Art. By HARRY NEWTON VEITCH. (London: Geo. Bell & Sons.) 25s. net.—To the scanty literature already in existence dealing with Sheffield plate, Mr. Veitch's book forms an important and very valuable addition. Apart from his own wide knowledge of the subject the author has spared no pains to make his work an exhaustive and comprehensive treatise on this lost craft. After tracing the historical and economic conditions which led up to a demand for metal ware which should be cheaper than solid silver and superior to the "treene" and pewter vessels and table ware then in common use, he tells us how the art of Sheffield plating was discovered by Thomas Bolsover in 1742 and successfully developed by his apprentice, Joseph Hancock. The essential difference between Sheffield plating and all other methods of plating is that in the former method the rare metal is fused on to the base *before* making up and not *after*, as is the case in other kinds of plated ware. Very interesting chapters are devoted to a survey of the numerous processes of manufacture, first of the plate, and then of the article fashioned therefrom. The making of Sheffield plate can be divided into two periods, the first during which copper was invariably used as the base metal, and the second period in which German silver was sometimes used as the foundation upon which the sterling silver was plated. Illustrative of the ware produced during the first period, there are thirty-two excellent repro-

Reviews and Notices

ductions from photos of actual pieces, and a large number of reproductions of pages from an original maker's catalogue, besides several illustrations of pieces that belong to the second or silver mounted period. There is a chapter devoted to electroplating, the later invention which has usurped the place and killed the industry of Sheffield plating, and a chapter dealing with the various methods of faking. At the end the author gives a tabulated list of the various marks and the makers' names, and a very long list, containing many hitherto unclassified names, of makers in Sheffield, Birmingham, London, Nottingham, Edinburgh, Glasgow, Dublin, and on the Continent. The book is interesting to the general reader, but will be of special value to the connoisseur and collector.

Ferdinand Georg Waldmüller; sein Leben, sein Werk, und seine Schriften. Herausgegeben von ARTHUR ROESSLER und GUSTAV PISKO. 2 vols. (Vienna: Karl Graeser & Co.) Mk. 136.—The Austrian painter whose *œuvre*, artistic and literary, is presented to us in the two sumptuous volumes bearing the above title, was one of those, unfortunately not few in number, whose merits are not appreciated adequately until long after they have passed from the world. In Herr Roessler's introduction to the first volume—a bulky tome containing some hundreds of excellent reproductions of Waldmüller's paintings and drawings—and in the essays and other documents reprinted in the second volume, we learn many interesting details of his strenuous career, the predominating feature of which was the unceasing optimism displayed by the artist in the face of continual discouragement, beginning in youth, when, in the teeth of parental opposition, he preferred art with penury to an uncongenial profession with plenty, down to his last years, when straitened circumstances forced him to sell off an accumulation of his pictures by auction. When a few years before that, in preparation for a voyage to America, he offered thirty-one of his works for sale in Vienna, not one was sold; but it so happened that the British Ambassador, Lord Seymour, visited his exhibition, and, being impressed with the masterly qualities of his work, gave him an introduction to Queen Victoria and her illustrious Consort, who were the first purchasers of his works in England. He spent a week in this country on that occasion, and when during that time the rest of the pictures he brought over were put up for auction they were all sold—to his complete satisfaction, as he tells us—a result which greatly impressed him as showing how much better art thrives where it is not, as it was in Vienna at

that date, dependent on bureaucratic patronage. He has a good deal to say on this question of the State patronage of art, but while in the case of France he is pleased with the good results flowing from it, he attributes the sterile condition of art in his own country to the blighting influence of officialism. The fact is that Waldmüller was in advance of his time. He was a secessionist long before secession as a name was ever heard of. By precept and practice he strove to rend asunder the fetters of Academicism which held Art prisoner. It is very instructive to read of the methods of teaching in vogue when he came on the scene. Students were wont to serve eight or even ten years in the schools, copying from sheets—*Vorlegblätter*—and casts put in front of them. Very different was his own method. He held that the student should not spend more than a year or two at the school and should begin to study direct from nature at the very outset, and he particularly insisted on the importance of studying closely the human form from the living model, first in detail and then in its entirety. He proved a very successful teacher himself, but his ideas met with stubborn resistance. As to his merits as a painter, the reproductions contained in this work show that, curiously old-fashioned as many of his pictures appear, especially his *genre* subjects, there is underlying them all that sincere love of nature which was the burden of his teaching, and differentiated him from the mass of painters who flourished in his day. As a worthy tribute to a man who did so much to lift art on to a higher plane these volumes deserve a cordial welcome.

The Flowers and Gardens of Japan. Painted by ELLA DU CANE, described by FLORENCE DU CANE. (London: A. & C. Black.) 20s. net.—The Japanese are probably the best gardeners in the world. Their knowledge of plant-life and their appreciation of its varied beauties are altogether unrivalled, and we owe to them many of the choicest varieties of shrubs and flowers that ornament our Western gardens. The numerous reproductions of water-colour drawings which ornament this work are its chief charm. They enable those who have not seen the actual gardens partly to realise their quaint beauty and the wealth of blossoms which at certain seasons of the year cast a halo of glory over the land. The authoress of the text has made liberal use of Mr. Conder's great work on *Landscape Gardening in Japan*, and has added the results of her own careful study of the subject in a readable and informing account.

French Prints of the Eighteenth Century. By

Reviews and Notices

RALPH NEVILL. (London: Macmillan & Co.) 15s net.—Combining with a thorough grip of his subject a mastery of literary style rare amongst art critics, Mr. Nevill has done far more in his new volume than its title implies, for in addition to a reliable account of the best surviving line engravings produced in the three decades before the fall of Louis XVI., he calls up many a vivid picture of the society that, with all its faults, was the most cultivated and brilliant in Europe in the eighteenth century. For many reasons the characteristic *estampe galante* so popular in France was long held in low esteem in England, an idea prevailing that it was not exactly *comme il faut* with its faithful reflection of a corrupt period. "The mist of Puritanism," says Mr. Nevill, "which hangs like a pall over so much of English life, has here once again exercised its depressing influence;" and *à propos* of the exquisite series known as *Le Monument du Costume*, by the gifted Moreau the Younger, he quotes the ridiculous verdict of an English writer, who could see in such refined and dignified compositions as *La Sortie de l'Opéra* and *Le Souper fin* merely "a record of fashionable licence that leaves a nasty taste in the mouth." The result of this unreasonable prejudice was that much beautiful work which drifted into English hands was mutilated or destroyed. Fortunately all this is now changed, and French eighteenth-century engravings are beginning to be eagerly sought after. No less than fifty fine examples, that exhale the very spirit of the *ancien régime* and are a trustworthy record of its architecture, costume, etc., are reproduced by Mr. Nevill, who, in addition to interesting biographies of the chief engravers and eloquent descriptions of their mode of work, has compiled an exhaustive catalogue raisonné of the most important extant prints with notes on their various states.

A Midsummer Night's Dream. Illustrated by ARTHUR RACKHAM. (London: Heinemann.) 15s. net.—This is not the occasion for an attempted review of Shakespeare's comedy, but of the inspiration which it has afforded Mr. Rackham, whose art we remember has before dealt with some grace with fairies and grotesques. We have several complaints to make. In the frontispiece the beautiful figure does not claim our attention as it should; our attention is deflected to quite subsidiary things. The colour of this picture is not pleasant, the brownish-greenish-yellowish mass of vegetation has no charm. Charm is exactly the quality that throughout this book appeals in the figures and their actions and the disposition of drapery, but

this charm has on some pages to fight an almost losing cause against thunderous black ink and the gnarled and knotted and congested background. Can Mr. Rackham remedy this? It is wrong for the black ink lines round the trees to come into conflict with the colour scheme. The washes are delicate but the lines are coarse. Where these lines are given without colour, as black-and-white drawings, they are highly successful, for the white spaces in these cases do not lose the value which puts the black lines right. It would not be worth while to criticise in such detail work less worthy of commanding the fullest attention than Mr. Rackham's. In *She never had so sweet a Change-ling*, and *She was a vixen when she went to School*, and *To bear him to my Bower in Fairyland*, we will not say we get Mr. Rackham at his very best, because that would not in each case be true, but we get a pleasant effect; and what is Mr. Rackham's genius for the beautiful worth to him, if his curious combination of methods sometimes results in effects which are unpleasant—having regard to the nature of the publication that he has embellished?

August Rodin—L'œuvre et L'homme. By JUDITH CLADEL. (Brussels: G. Van Oest & Cie.) 100 frs.; éd. de luxe 250 frs.—The wisdom of publishing an important work on any artist during his lifetime has often been brought into question, and the arguments generally used against it are not easily disposed of. In the first place, it cannot form a complete record of his life-work, and, secondly, it is impossible to anticipate the exact position which will be assigned to him by posterity, who alone can really judge. The case of Monsieur Rodin is an excellent illustration in support of the first argument. Here we have an artist accepted by a large body of his *confrères* and of the critics as the greatest sculptor living at the present time, and by his more ardent admirers as the greatest artist the last century has produced. He has already given us many works which are unquestionably masterpieces of his art, and it may reasonably be supposed that he will produce many more perhaps even finer. In her volume Mlle. Judith Cladel has realised this, and in avoiding the danger which confronted her she has produced a book which is not only of extreme interest to all students of contemporary art, but one which should be of great value to artists of this and future generations. She has set forth in an intelligent and attractive manner the views on art which Monsieur Rodin expressed in a series of conversations which she and a companion had with him. In language simple yet full of meaning the artist reveals his innermost thoughts, his aims and

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ambitions:—"Je ne suis qu'un chaînon de la grande chaîne des artistes," he says; and again—"L'originalité, telle que l'entend le public, n'existe pas dans le grand art. Les artistes qui n'ont pas la patience d'atteindre au vrai talent recherchent la bizarrerie, la singularité du sujet ou des formes, en dehors de la vérité. C'est ce qu'ils appellent de l'originalité, mais ça ne sert à rien. . . . Car, vous savez, l'art, ce n'est que l'étude de la Nature. C'est cette étude qui a fait la grandeur des Anciens et des Gothiques. La Nature, tout est là. Nous n'inventons, nous ne créons rien. . . . Les Grecs n'ont fait que copier ce qu'ils voyaient, avec une certaine exagération du caractère des formes." These interesting conversations are accompanied by a series of admirable plates illustrating some of the artist's most important works; while some pencil and wash studies, reproduced in facsimile, will appeal more especially to the artist and student. A catalogue of the principal works executed by the artist between 1864 and 1906, and a foreword by Monsieur Camille Lemonnier, add interest to this excellent work.

Kashmir. By P. PIRIE. With Illustrations by H. R. PIRIE. (London: John Lane.) 21s. net.—Although the restrictions on residence in Kashmir have been considerably modified of late years, and many now spend the summer in it, its remoter districts are still little known, and, in view of the jealousy of the inhabitants at the intrusion of foreigners, considerable courage is required to penetrate into them. No little credit is therefore due to the sisters who have collaborated in the production of the new volume on what is aptly called the "Land of streams and solitudes," which is illustrated with numerous reproductions, the greater number in colour, of sketches made on the spot. The success of their trip must have been in a great measure due to the tact with which the native point of view was recognised and the readiness to fall in with native ways, even with the disregard of the value of time that is so irritating to the traveller anxious to turn it to the best advantage. In her opening chapter Miss Pirie shows a true appreciation of the wonderful river-road so dear to the Kashmiris, who call it the Veth, an abbreviation of the Sanskrit Vitasta that is identical with the Hydaspes of classic historians, and along whose banks from Srinagar, the City of the Sun, can be traced the ruins of ancient temples and shrines to where, near its source, once rose the most splendid of all, Martaud, the Temple of the God of Light. "Up and down the wide and placid river," says Miss Pirie, "go the flat-bottomed,

slow moving boats of the country, the wide grain barges, the doongas, with their roofs and sides of matting, the deep-laden market boats and the little fishing boats, so often drawn up near the bank with a wide net outspread, its wet meshes glittering in the sunshine like a dragon-fly's wing." Choosing for their own mode of progression the doonga, in spite of its discomforts, the sisters were able to penetrate in it far beyond the usual limits of a river trip till they came "to where, above the level of the birch trees, lie silver meadows frosted thick with small white anemones, where the stream flows through rocky gorges, swept always by an icy wind which adds its voice to the torrent, grown almost too awe-inspiring in these desolate heights for mere human understanding." As to the route followed after the doonga was left, a discreet reserve is maintained, but enough is told of its fearful charms to make the reader long for more.

The Old Masters. (London: J. M. Dent & Co.) 2 vols. 21s. net.—Among the hundred coloured reproductions of pictures by the great masters of Holland, Flanders, Germany, Italy, and England, which with the notes thereon go to make up these two handsome volumes, there are few indeed with which it would be easy to find fault, and taken as a whole they compare very favourably with reproductions executed by the costliest processes now employed. The works selected are some of the finest of those which have found a home in the chief galleries of Europe, and though the Dutch and Italian painters are most in evidence, there are some good examples by the Spanish, French, and British schools, even Corot, who died only some thirty years ago, being represented by a characteristic work. Considering the good quality of the reproductions, which are all mounted on a grey paper, the work is remarkably cheap.

Ghirlandaio. By GERALD S. DAVIES. (London: Methuen & Co.) 10s. 6d. net.—Ghirlandaio has been strangely neglected by modern art biographers. Born in 1499, Domenico di Tommaso di Currado di Doffo Bigordi—to give him his full title, Ghirlandaio being a mere nickname variously explained—was a very distinguished member of the minor group of Florentine artists who paved the way for their greater successors, Botticelli, Perugino, Raphael, Leonardo da Vinci, Andrea del Sarto and Michael Angelo. Like many of his contemporaries, he began his career as a goldsmith, retaining to the last, says his new critic, his delight in handling "the jewelled braveries, the gold brocades of his stately Florentine maidens, the pearls, the topazes, the carbuncles

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which glitter at the breast or mitre of his saints and bishops." Avoiding the too common fault of over-laudation, Mr. Davies traces the gradual development of the master's distinctive style, dispelling by the way several long-accepted errors, notably that he exercised a strong influence over Benedetto da Maiano, the truth being, in his opinion, exactly the reverse. Only by a close study of the great frescoes at Rome and Florence can the full strength be realised of the man whose art, he says, "illustrates as does perhaps no other the spirit of the Renaissance, especially of the Florentine Renaissance, in the hour of its strength and vitality;" but the series of full-page reproductions of the best of these charming compositions, though they of course fail to render their rich and delicate colouring, will do much to substantiate the claim advanced that their author, "though he was not perhaps a genius, had talent of the highest order, artistic instinct, broad power of grasping all the essentials of his art, and extraordinary self-control in his use of them, producing a result which is his own, and has upon it the special stamp which never fails to impress itself on the work of an artist who follows his own star."

Die Wohnung der Neuzeit. Herausgegeben von Prof. Dr. ERICH HAENEL und Baurat Prof. HEINRICH TSCHARMANN. (Leipzig: J. J. Weber.) Cloth, 7 Mark 50 Pf.—In a previously issued volume called "Das Einzelwohnhaus der Neuzeit," the authors brought together a representative series of modern dwelling-houses designed mostly by German architects, and now in this complementary volume a large number of illustrations are given of interiors arranged and furnished also by well-known German architects. The illustrations, which are well printed, are classified under such headings as ante-rooms, reception and social rooms, dining-rooms, verandahs, work-rooms, nurseries, and so forth.

So indispensable has *Who's Who* become that we look for the successive issues as part of the regular routine of existence. The volume for 1909 (10s. net) which Messrs. A. & C. Black send us shows the same signs of vigorous growth as preceding issues, and the pages now number 2112. From the same office comes the new volume of *The Englishwoman's Year Book* (2s. 6d. net), containing, in addition to a vast mass of general information bearing on women's work and interests, a very valuable series of papers on occupations for women who have to earn their own living.

The Plate-Collector's Guide, which Mr. John Murray has just brought out (6s. net), is an abbre-

viation made by Mr. PERCY MACQUOID of the well-known and authoritative work of the late Mr. W. J. Cripps, C.B., on *Old English Plate*. In the present handbook those portions of the parent work are given in full which are necessary to a reader seeking a general knowledge of the subject, and certain sections of special interest to such have been enlarged. The book contains nearly 70 illustrations, as well as the lists of date letters, marks, etc., which are so valuable to the collector.

The Arundel Club in its fifth annual portfolio offers to its members a capital series of photogravure reproductions of pictures belonging to private collections. Two of the pictures reproduced are in the King's Collection at Buckingham Palace—Hogarth's portrait group representing members of the Popple and Ashwell families in a landscape setting, and a fine *Portrait of a Man with a Hawk*, attributed by Mr. Berenson to Alvise Vivarini. There are also works by Opie, Zoffany and Cotman in the series, while the Continental schools are represented by Sustermans, Granacci, Pesellino, Lochner, de Koninck, Le Nain, Rubens, Velasquez, and an almost unknown master, N. E. Pickenoy, whose two portraits of a man and a woman, painted in 1657, are among the best things in the portfolio. These portfolios can be obtained by joining the club, the subscription being one guinea a year, and those desirous of joining should communicate with the Secretary, care of Mr. Sidney Colvin, British Museum.

The Fine Art Society, of 148 New Bond Street, are issuing an etched reproduction of the famous picture, by Mr. F. Cadogan Cowper, A.R.A., *How the Devil disguised as a vagrant Troubadour, having been entertained by some charitable nuns, sang to them a Song of Love*. The etching has been executed by Monsieur F. Ruet, who has been very successful in translating Meissonier's pictures by this medium, and from our remembrance of Mr. Cowper's picture when it was shown at the Royal Academy in 1907, and again, last year, at the Franco-British Exhibition, we consider M. Ruet's reproduction to be entirely satisfactory.

Messrs. Frost & Reed, of London and Bristol, have published a photogravure of Peter Graham's picture, *Moorland and Mist*, an excellent example of his art, and one which cannot fail to give pleasure to lovers of Scotland and Scottish scenery.

An excellent calendar for the wall is the *Calendarium Londinense*, published at 2s. 6d. net by Mr. Elkin Mathews. Its pictorial feature is an original etching of the Tower of London by Mr. W. Monk, R.E.

The Lay Figure

THE LAY FIGURE: ON LOOKING BACKWARDS.

"How do you like this?" asked the Man with the Red Tie. "A Japanese critic recently said that the Greeks were great artists because they did not copy from the antique. Does not that strike you as quite a charming piece of artistic philosophy?"

"It is excellent," returned the Art Critic, "because it sums up in a single sentence all the essential points in a long-standing controversy. Of course, the critic meant that the greatness of the Greeks came from the fact that their art was not cramped by past tradition. It was free to develop in the way that suited it best and to establish its own principles."

"And also; remember, it was free to respond properly to the inspiration of the moment," continued the Man with the Red Tie. "It was able to reflect the spirit of the times in which it was evolved—that, I think, is the most important point of all."

"But does not our modern art reflect the spirit of our times?" inquired the Art Master. "Surely we who have the antique to draw from can keep in touch with present-day sentiment. Study of the lessons which the past has to teach us need not blind us to the present."

"I am not so sure about that," replied the Critic. "The lessons of the past are very apt to be misunderstood, and the people who learn these lessons most thoroughly seem to me exceedingly inclined to forget that there is any present at all. They occupy themselves so much with purely archæological investigations that they come after a while to resent everything of their own date as simply offensive in its newness."

"They get so used to groping among dry bones," laughed the Man with the Red Tie, "that the sight of anything robustly alive comes to them as an unpleasant shock. Fresh air stifles them when they are dragged for a moment out of the musty atmosphere of the tomb."

"Still, if archæological study is the habit of our times," insisted the Art Master, "our art must be archæological too; in that way alone will it reflect the modern spirit. I do not contend that our artists should try to work like the men who are long dead and gone, but I feel that they ought to uphold faithfully the traditions which these men established."

"In other words, you believe that because the modern artists have had many generations of

predecessors they must be always looking backwards," said the Man with the Red Tie. "You argue that we must none of us think for ourselves; we must always refer to precedent to justify our opinions."

"We must, in fact, do exactly what the Greeks did not do," broke in the Critic. "No doubt there were precedents even in their time, but yet they had the courage, or the impudence, if you like, to go their own way, and that way led them to greatness. They made their own traditions and set up their own conventions, but they found the justification for both in what was going on about them—fortunate people, they had not the antique to draw from, or, if they had, ignored it."

"Do you really mean to suggest that we ought to forget all the great artistic achievements of past centuries and launch out into undisciplined experiment?" asked the Art Master. "Why, such a course would lead to absolute anarchy! Every man would be doing what seemed right in his own eyes, and art would infallibly disappear in such a turmoil."

"I daresay it sounds to you like blasphemy," said the Man with the Red Tie, "but I believe that art would grow stronger instead of fading away. It would become a living thing, in touch with the life of the people, not a sort of fossil dug up by men who are always burrowing underground among the dead."

"In touch with the life of the people!" cried the Critic. "There you have it! That is the secret of the greatness of Greek art and of all great art. It is quite possible that when the Parthenon figures were first shown some Greek archæologist—there were, no doubt, men who looked backwards even in those days—bitterly lamented the fact that they were unlike the archaic Egyptian statues; but this dull craving for what was past and done with was not strong enough to influence people of more intelligence. The Greek artists knew what the public wanted, if I may use the cant phrase of the present day in such a connection, and gave to their public the truest reflection of the spirit of their age. That they were fortunate in their time, I will readily admit; they lived in a beautiful world and under conditions which purified and ennobled their taste. But there is beauty in every age, and even now, in our restless, hurrying, modern life, it is to be found by the people who seek for it sincerely. It will always be invisible, however, to men whose eyes are in the backs of their heads."

THE LAY FIGURE.



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PORTRAIT OF EMPEROR WILLIAM II
BY ARTHUR KAMPF

THE SCRIP

ELISABETH LUTHER CARY

GERMAN ART AT THE METROPOLITAN MUSEUM.
BY CHRISTIAN BRINTON

FOR the first time in her history Germany is to-day the center of contemporary artistic interest. That precious principle of progress which drifted from the Low Countries to England, and from England to France, has at last crossed the Rhine and taken firm hold upon all phases of Teutonic esthetic expression. Without question Germany is the battle ground of present-day artistic development. No country shows such vitality, such initiative, or such a resolute desire to confront issues, however difficult. The entire nation is undergoing a process of esthetic as well as political and social rejuvenation. Cherished traditions are being flung to the wind, and that which is bold and experimental is welcomed with unbounded zest. And yet with her inherent genius for organization the net result reveals a consistency which is clearly the prelude to a decisive national style. The discoveries of other countries are being assimilated, not imitated, and everywhere is manifest a sturdy creative impulse, which, despite incidental exaggerations, nevertheless exacts admiration and respect. Until the present time Germany has produced artists, but not, in the precise sense of the term, that which may rightly be called art. Dominant personalities have risen and exerted a powerful influence as individuals, but the sum of their several activities has been contradictory. An incessant conflict between the real and the ideal, between the subjective and the ob-

jective, has been waged with changing fortunes, and not alone in painting but in letters and life as well. It was not, indeed, until the rise of modernism, not until German art and society had become to a large extent Prussianized, that a plausible solution of the dilemma presented itself or the widely divergent forces were brought to a focus.

Untouched by the humanizing thrill of the Renaissance, German art possessed, during many arid decades, no veritable principle of advancement. Her initial efforts were archaic and clumsy; the work of her middle period was crudely classical, and to this ill-digested classicism succeeded a grandiose and empty romanticism. Not until the present generation did the painters of the Fatherland begin to speak in full, resonant tones and cast off congenial restraint. Long the prey of idealogues and sentimentalists, Teutonic art has at last emerged free and untrammelled. Little by little the rigid methods of the past have given way before the splendor of the latter-day palette and the ready response to an everywhere triumphant individualism. The change has been the result of a similar change in the intellectual and economic status of the country at large. It is peculiarly typical of Germany that every important formative idea has sooner or later found its echo in the graphic or plastic arts of the nation. This was so in earlier days, and it is equally true of the present time. Modern German



ARCO

BY BENNO BECKER

German Art at the Metropolitan

painting specifically dates from the Franco-Prussian War. In certain of its more pronounced phases it is clearly the creation of Bismarck's relentless policy of blood and iron and the sublimely mordacious rhetoric of Friedrich Nietzsche. It is young, defiantly young, and in this restless juvenility will be found the excuse for much that is radical and uncompromising. It is not often that one is given the opportunity of witnessing art in the making. And yet by turning to Germany one may to-day enjoy that stimulating privilege.

At the opposite poles of contemporary Teutonic painting have stood for years two mighty spirits, between whom has surged the entire artistic production of the nation. In Adolf von Menzel and Arnold Böcklin were embodied the two historic and seemingly irreconcilable elements which have

molded all recent German art and upon the fusion of which depends the salvation of the future. It is between such canvases as Menzel's *Iron Foundry* and Böcklin's *Island of the Dead* that the whole struggle has been waged—the struggle between observation and invention, between fact and the magic appeal of a rich and mellow fancy. Menzel, the exact and specific mannerist, and Böcklin, the profound master of mood, are the twin pillars of current German painting. The art of the one is in essence a brilliant adaptation of rococo motives; that of the other is fundamentally baroque. The former added a flexibility and sparkle, the latter a glowing romantic invocation to the native Gothic substratum. It is impossible to appreciate contemporary Teutonic art save in the light of these facts, for they are the foundation upon which has been

erected that comprehensive structure which to-day so amazes visitors to the various exhibitions of German painting, sculpture and exterior as well as interior decoration.

All Germans are by right of inheritance draftsmen rather than painters. The calm severity of line has ever more definitely represented the national character, both moral and esthetic, than have the soft seductions of tone. Yet, fortunately, there were two events which served to modify the cold rigors of the cartoonists and the quaint, sharp angles of the Gothic convention, and these two circumstances were the vogue of Piloty and his school in Munich after the middle of the last century, and the acceptance, in Berlin, through the gallant efforts of Max Liebermann, of the teachings of the French Impressionists.



DACHAU PEASANT WOMEN

BY WILHELM LEIBL

German Art at the Metropolitan



YOUNG WOMAN FROM
UPPER BAVARIA

BY ADOLF MÜNZER

It is difficult to picture to what depths of senile and enemic formalism German art might have descended had it not been for these two vivifying factors. They proved the very touchstones of all subsequent development, and, to a far larger extent than is generally acknowledged, these identical forces found play in both Menzel and Böcklin. The protean little Prussian was himself the actual precursor of Teutonic impressionism, and it was in the sumptuous color poems of the great Swiss symbolist that the legacy of Piloty achieved its fitting apogee. So rapid, however, have been the strides of later German art that these two Titans, who have been gone but a few years, are already numbered among the classics. They belong not to the aggressive present but to the calm, heroic past. Yet reviewed in retrospect their

prestige in no degree diminishes, nor, indeed, does that of Wilhelm Leibl, a younger and in certain ways a greater master than either of the others, and one who, like them, forged an immutable link between the conquests of yesterday and those of to-day.

Just forty years ago certain leading French naturalistic painters headed by the redoubtable Gustave Courbet held in Munich an exhibition of pictures the culminative effect of which upon German art was epoch making. During the interval which has elapsed the Teutons have made astounding progress in the fine arts. So much has, in fact, been accomplished that Germany is to-day able to send with pride across the water to our shores a résumé of what has been achieved during the four decades which have witnessed her rise from narrow provincialism to a commanding position in the world of artistic production. It is to the liberality and enthusiasm of a single individual, Mr. Hugo Reisinger, of New York, that we owe the inception and consummation of the present display of contemporary German art at the Metropolitan Museum. The detailed selection of the pictures and incidental pieces of statuary was conjointly the work of Dr. Wilhelm Bode, of Berlin, Professor Carl Marr, of Munich, and Professor Arthur Kampf, president of the Berlin Academy, but the original idea was Mr. Reisinger's and it is to him that the success of the undertaking is mainly due. Having been arranged by independent individuals rather than an organized body or society, the display escapes the inevi-



WOODLAND MEADOW

BY OSKAR FRENZEL

German Art at the Metropolitan



CHARITY

BY ARTHUR KAMPF

table charges of bias or *parti pris*. None of the well-known factions, such as the Kunstgenossenschaft, the Künstlerbund, the Secession, the Luitpold-Gruppe, the Bayern or the Scholle has been accorded the least suspicion of favoritism. One room has practically been reserved for the works of the four great spirits who have died since the beginning of the century—Menzel, Böcklin, Lenbach and Leibl. In all the others one is, with a single exception, brought face to face with the work of living artists only. Numerically, Munich predominates, with Berlin a close second; yet taken in its entirety the selection reflects liberality of taste and variety of choice.

In the retrospective section Menzel is represented by a quintet of small canvases, dating from various periods. Of chief moment is the *Théâtre Gymnase*, sketched during those few stimulating weeks he passed at Paris in 1855 and completed the following year, a picture which, for sheer ease and spontaneity, the indefatigable externalist never surpassed during a lifetime of prodigious industry. The Macaberesque portrait of himself with Death playing the violin is Böcklin's main contribution, while Leibl's *Dachau Peasant Women* best reflects

that vigorous and explicit command of actuality which was alone attained by the solitary and embittered hermit of Aibling, who to-day ranks as one of the supreme painters of the last century. And, finally, the grave, portentous art of Lenbach, which is better known to the American public than that of his colleagues, finds its most congenial expression in the trenchant *Bismarck*, of which Mr. Reisinger is the fortunate possessor. Among contemporaries the work of the Munich men is both imposing and diverse, ranging as it does from the aristocratic morbidezza of Kaulbach and the dignified severity of Samberger to the joyous color fantasia of Putz, Münzer and Erler, those genial extremists who delight devotees of the novel and the advanced. Nor would any survey of these fervid Münchener be complete without reference to the blatantly horrific *Underworld* of Stuck, to the sane and monumental mastery of Zügel's animal studies, or to outdoor impressions which are brooding and romantic with Benno Becker and crisply accurate with Petersen and Paul Crodel.

At the head of the Berlin contingent rightfully stands Max Liebermann with his *Flax Barn at Laren*, which has already won its place in the his-

German Art at the Metropolitan



FLAX BARN AT LAREN

BY MAX LIEBERMANN

tory of modern realistic art. Next to Liebermann in importance ranks Kampf, with his effective portrait of the Emperor and his fluent *Sisters*. That talent for simplification and that subdued touch of sentiment which are the birthright of the outwardly cynical North German find expression in landscapes by Leistikow, Frenzel, and the near-by Worp-

sweder, Modersohn and Carl Vinnen. Dresden is represented by Kuehl, Bantzer and Bracht, and Karlsruhe by three tremulously atmospheric pictures by Dill and two characteristic Black Forest panoramas by Hans Thoma. One might particularize to infinity, yet it is unnecessary to furnish a slavish inventory of the work of these Teutons of



THE UNDERWORLD

BY FRANZ VON STUCK

German Art at the Metropolitan

to-day, whether they come from Prussia, Saxony, Württemberg, Baden or Bavaria. The display as a whole offers a sufficient idea of the various typical phases of German painting in general. While there are manifest lacunæ it is always more considerate and more convenient to discuss what is present than that which is unavailable. It is not, however, the writer's primary intention to review the exhibition in detail, but rather to indicate such of those main currents of artistic development in the Fatherland as may be manifest in the work here on view. First and last the Germans are a nation of draftsmen who have only become painters through constantly renewed stimulus from without. In the naive achievement of Thoma may still be found traces of that Gothic simplicity which forms the basis of all Teutonic art. In Menzel, Skarbina, Kuehl and Bartels we find the rococo influence which has descended direct from the days of Frederick the Great and his Gallic importations. Böcklin, Klinger and Stuck are frankly baroque in form and, together with Lenbach, Samberger, Habermann and the older Munich men generally, they continue that opulent and somber stream of southern coloring which Piloty brought over the Alps from Italy. In Leibl and Trübner stands triumphantly forth the sturdy naturalism of Gustave Courbet, while in Liebermann and all the later outdoor painters, including Hans Olde, Zügel and Schramm-Zittau, pulsates the delicate atmospheric envelope of the French Impressionists. These are the successive steps through which German art has attained its present position. Yet it is but a few years since the dethronement of that linear tradition so beloved of Carstens, Cornelius, Genelli, and the tender and imaginative Moritz von Schwind, and many a master, from Dürer and Holbein downward, has actually seemed to carve rather than caressingly color with the brush.

In any careful consideration of modern German art one thing cannot fail to be obvious, and that is that through all this work, whether in the treatment of the figure or landscape, runs a strongly marked decorative tendency, an ever-increasing sense of the strictly ornamental possibilities of form and color. The movement is clearly toward the simple and monumental. Having attained recognition after incredible struggles and hardships it appears as though painting in Germany were about to renounce her newly won rights and return to her original position as an instrument rather than an end of beauty. It is impossible at the present moment to estimate the growing vogue or to define the precise scope of the newer decorative art. Interior

ornamentation has lately been carried to such a high point throughout Germany and Austria that it seems as if it must inevitably exercise an immense and radical influence upon painting proper. One has only to glance at the sober and structurally severe canvases of Leistikow, Dill and their associates both north and south to see how far decorative synthesis has already been carried or what a proud position it is logically destined to conquer for itself. It is possible that, having taught the Germans how to paint, her sister nations may in turn be taught by Germany the ultimate mission of painting, a mission which has been sadly neglected since those early days of pure, disinterested craftsmanship—those days when art and architecture seemed so beautifully and so indissolubly wedded.

C. B.



THE HUNTRESS

BY CIPRI ADOLF BERMANN

National Society of Craftsmen

THIRD ANNUAL EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN BY J. WILLIAM FOSDICK

ORGANIZED for the purpose of furthering the interests of the individual craftsman the National Society of Craftsmen has reason to be encouraged, as this year's exhibition consists largely of the work of individual workers, the percentage of ancient handicraft and modern loan exhibits being very small.

In the Tilden Gallery of the National Arts Club, where the exhibition is held, a rich tonality of deep blue, with touches of orange and gold, is brought about by the hanging of Mr. Albert Herter's tapestries which, while more or less experimental in character, are suggestive of what may follow from his looms in the near future.

There is little doubt, judging by these virile evidences of texture and color, that Mr. Herter, both in figure work and conventional design, will soon demonstrate that color in its fullest, richest sense may be applied to tapestries with magnificent results. Mr. Herter and his weavers will doubtless counteract the tendency of our hand weavers to work too much in neutrals.

The dyes used in Mr. Herter's work are mineral and represent the result of exhaustive experiments on the part of Professor Pellew, of Columbia College, who has collaborated with Mr. Herter and who believes that the days of the old vegetable dyes are no more.

Owing to the activity of Miss Adeline G. Wykes and her fellow-binders the society has this season a most creditable exhibit of book-bindings.

Miss Warren shows an unusu-

ally well-forwarded "Guest Book," both in matter of tooling and design.

Mr. Alfred Launder's "Of Kings' Treasuries" is a unique piece of book craft. The whole scheme is worked over a free design with gouges and individual tools.

We find an artistic combination of wood, leather and metal in Miss Elizabeth Griscom Morot's "Life and Death of Badman."

There are excellent bindings by Miss Wykes, Ellen Gates Starr, the Chatfields and others.

Mr. Cedric Chivers exhibits a case of remarkable decorative bindings, made for the most part in England, in collaboration with Mr. Granville Fell and Alice Shepherd.

"The Recuyell of the Historys of Troye," one of two volumes made by William Morris, is a beautiful production bound in the vellucent method.

Mention should be made of a remarkable illumination on parchment executed by Mr. Moy J. Schweitzer, and of Mr. A. N. MacDonald's frame of book plates. There are many examples of this latter art by Mrs. Hooper, Miss Uhl and others.

Mrs. Anna B. Leonard has shown great resourcefulness, with a keen sense of colorful design, in the decoration of an antique English tureen. Mrs. Leonard is an adept in the application of gold and



EXHIBITION ROOMS

NATIONAL SOCIETY OF CRAFTSMEN

National Society of Craftsmen



CERAMICS

BY ANNA B. LEONARD

exhibits various pieces of tableware whereon it has been applied.

The Misses Mason's case of decorative porcelain gives one an impression of subtle tonality, good shapes and good design. A tea jar of Coptic design is a harmony of green, reds and tawny yellows. A sandwich plate is in gray blues and greens, with a well-arranged peacock motive.

The Misses Middleton and McCrystle, of Chicago, exhibit a collection of fine table porcelain.

Miss Dorothea Warren's cracker jar in blue, green and red is most creditable, as is also her tea-set in blue, black and tawny reds.

Among the other exhibitors in porcelain are Miss Eleanor Stewart, Miss Caroline Hoffman, Miss Safford, Genevieve Leonard, Alida K. Lovett and Amy M. Smith.

Mrs. Douglas Volk, who has latterly made such careful study of the art of rug-making, exhibits an interesting rug in blue and white, also a hand-woven hanging in the same colors.

The eastern wall of the south gallery is hung with an embroidered counterpane, a charming piece of design and color, by Helena E. Pierce. It is flanked by two curtains, "Sea and Birds," from the Thompson Studio.

Miss Maud Mason shows a finely embroidered lunch cloth and scarf. Miss Amy Mali Hicks, Mrs. Amalie Dedy and Mrs. Charlotte Busck show fine examples of stenciling, block printing and dyeing.

Mary B. Lambert's collection of stenciled chiffon scarfs are exceedingly well executed. There is also an attractive collection of opera bags executed by Mrs. A. R. Nichols and Agnes M. Shepard in cross-stitch work. Miss Mary Gray exhibits examples of tied cloth work, and Miss Hibler block-printing. The Newcomb Memorial College is represented by a number of pieces of work in textiles, as is also the Young Woman's Christian

Association. Miss Mosenthal exhibits a collection of Italian sgraffito work in which there is a charming play of color, gold and incised line work.

An Arabian box with decorated parchment inserted in the cover in a scheme of blue, ivory and gold and a card box of renaissance design in gold and blue are particularly interesting.

Mr. Charles Volkmar's overmantel in tiling is bold in treatment, good in color and composition. This piece practically forms a nucleus for the pottery exhibit.

There are two other large tiles by Mr. Volkmar which are worthy as tone pictures alone, although they are essentially decorative.

Mention should be made of two massive vases, also by Volkmar, in dull green, which flank the entrance to the Tilden Gallery; these are fine in form, with attractive surfaces.

It is a gratifying transition, that of the Rookwood, from the high-glazed realistic decoration of other days to the refined, subtle, mat-glazed effects found in the examples shown here to-day.

Mrs. Van Briggles, of Colorado Springs, is also striving for subtle tonalities and is succeeding admirably, although she is depending mostly upon simple gradations of color as a means of decoration.

It is a relief from the general monotony of dull greens, blues, etc., when we encounter Mr. W. J. Walley's rich reds, browns and purplish browns.

The Misses Penman and Hardenbergh show in-

National Society of Craftsmen

teresting examples of hand-modeled pottery. We note one particularly fine example in a mottled green bowl with intaglio decoration of swan shapes.

Mr. F. E. Walrath exhibits an unusual collection of forms decorated by means of crystallization, also some good work in dull-glazed green ware.

Miss Jane Hoagland has a number of hand-modeled vases which are fine in tonality.

The other potters represented are Marblehead (Baggs); Grueby; Newcomb; Minneapolis Guild; Markham Pottery; Greenwich House; Poillon; Russell G. Crook and Miss E. C. Lyon.

Miss Eva Macomber, of Hingham, Mass., exhibits enameling upon copper; Mr. Edward Thatcher, of Teachers' College, wrought door handles, hinges, etc.; Dr. C. Busck, a finely wrought copper plate and vase, the latter a fine example of the artistic shaping of metal.

Miss C. S. Ogden is represented by writing-desk sets, desk blotters, ink wells, etc. Mr. Charles J. Burdick is making new arrangements of glass mosaic applied to copper and brass sconces, candlesticks, etc., which possess a most satisfying tonality. A well designed and executed piece is a perforated metal-light screen by Miss Minna D. Behr. The New York Evening High School exhibits metal work and jewelry by students, an encouraging evidence of what our public schools are doing in handicraft.

There is possibly no profession which to the layman suggests real handicraft more than that of the silversmith, and this department of the handicraft movement is well represented in this exhibition.

A silver and enamel ladle by Miss Mildred G. Watkins is good craftsmanship. It exemplifies the value and charm of enameling tastefully applied to silver. One is inclined to wonder why our silversmiths do not employ this beautiful mode of expression more frequently.

Miss Grace Hazen and her pupils exhibit a case full of silver and enamel work which shows a seriousness of purpose and a love of true craftsmanship.

Mr. George C. Gebelein exhibits a finely wrought silver plate carrying a grape design.

While there is still a tendency in our jewelry workers to wander into the vagaries and mysteries of *l'art nouveau*, we find in this department a greater seriousness of purpose, better design, better results all round than last year.

Again we must mention Miss Grace Hazen's name and that of Miss Bertha Holden, with Mrs. Froelich, Herbert Kelley, Edward Thatcher, Brainerd Thresher, The Pratt Institute, Miss B. L. Kelly, Mr. H. Whitbeck (who exhibits an interest-

ing pendant of rugged medieval quality) and a host of others.

We must not, however, because of limited space, fail to mention the exhibits of Mr. and Mrs. E. R. Vedder, who occupy a unique position in the field of jewel craft; they are working with boldness and freedom, with a love of tonality and of the more picturesque side of this handicraft.

Signor Perera, of Italy, shows a rare collection of ancient scarabs, jewels, etc., in settings of his own design and, sometimes, craftsmanship.

In his portrait medal of Mrs. Spencer Trask, Mr. Victor Brenner has equalled if not surpassed his own work in the Palace of the Luxembourg. It was Monsieur Roty, the great French medalist



PENDANT BY
H. WHITBECK

COMB BY
MISS H. K. MILLS



PLATE IN SILVER

BY GEORGE C. GEBELEIN

and master of Brenner, who persuaded the modern public to employ this delightful mode of portraiture, and to Mr. Brenner is due the credit of having made this beautiful method of artistic expression possible in this country.

Mr. Brenner also exhibits a centennial anniversary medal of Abraham Lincoln.

Karl von Rydingsvärd and his pupils exhibit an interesting group of carved desks, chairs, chests and hand mirrors, mostly in natural woods.

A Gothic hymn board and jewel box are carved by E. A. Fullerton, of Pittsfield, Mass., and are worthy of notice. There are elaborately carved and gilded candlesticks by Messrs. Thulin, Troccoli and Miss Page, a pupil of Mr. Hermann Murphy, of Boston; all good work.

The leather workers are well represented. Mrs. J. B. Thresher exhibits desk sets. The Campaneros shop a full line of card cases, purses, etc. Mr. P. E. Miller an original and beautifully finished arm-bag.

While there is room for improvement in the department of basketry, there are good examples by

Miss Alice B. Muzzey, Miss Mabel Comstock and Miss Jennie Clinton.

Among the few loan exhibits in the gallery are a number of old Italian renaissance wood-carvings from the collection of Elihu Vedder, of Rome, Italy. A collection of old South American Spanish silver chalices, cups, etc., and a rare and beautiful antique Oriental filigree belt, loaned by Mrs. Angela Vedder.

THE Metropolitan Museum of Art has issued a valuable catalogue of the collection of casts in the Museum, prepared under the supervision of Edward Robinson the assistant director. The Egyptian section is by Albert M. Lythgoe, A.M., curator of Egyptian art; the Oriental and Greek and Roman sections are by Gisela M. A.

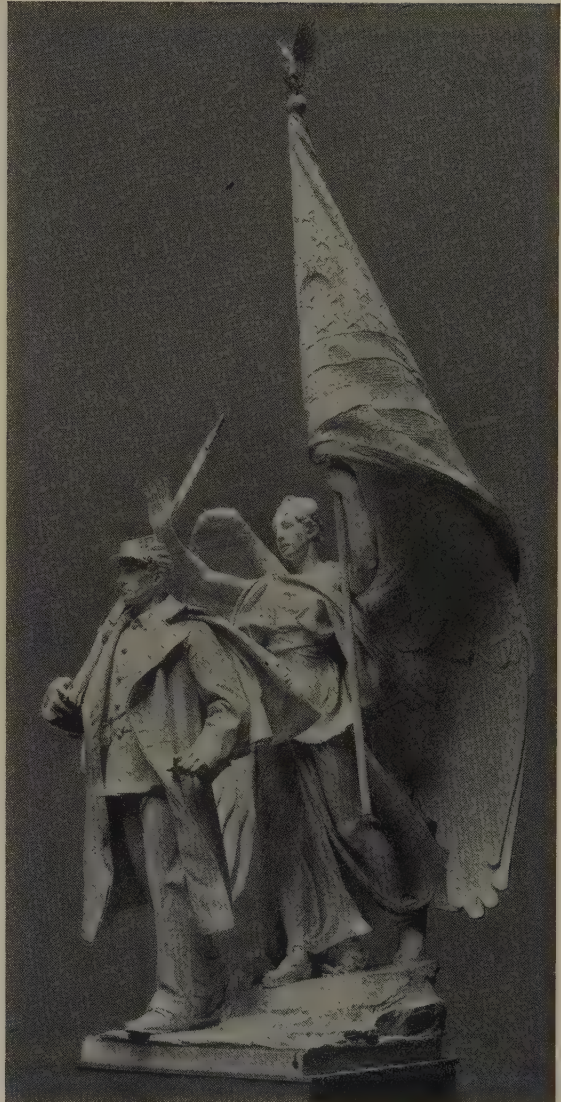
Richter, M.A., assistant in the department of classic art, and those of all post-classical periods by Ethel A. Pennell, of the cataloguing staff of the Museum. The object of the book is merely to provide students of the collection with a hand book in which they will find each cast accurately identified, with the briefest possible statement of the subject and date of the original, the place where it is at present, and the artist, school or period to which it belongs. In the Greek and Roman sections a statement of the restorations, compiled from the most careful authorities, has been added where sculptures have been restored, as it is often of importance to students to have these pointed out; and in the same section each subdivision opens with an introduction giving a brief résumé of the period or the characteristics of the sculptures that are included in it. In 1895 the collection of casts attained practically its present size, and the space which could be given to it in the Museum was already more than comfortably filled. The most notable additions which have been made since that time are the Colleoni statue and the reproductions of objects found in Crete.

National Academy

THE WINTER EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN BY ARTHUR HOEBER

THERE are unmistakable signs of a new lease of life for the old National Academy of Design in its recent efforts to revive interest in the organization. Since the advent of Mr. Harrison Morris on the board things have happened, progress has been made and public attention has been unquestionably directed toward its course, with the result that the attendance has been increased, the sales have been greater and generally there are signs of health and progress. For this winter display, and for the first time in the history of the Academy, arrangements were made that enabled the sculptors to have an equal opportunity with the painters, and to that end, through the courtesy of Mr. Frank Jay Gould, the spacious riding circle belonging to that gentleman, next door to the building of the Fine Arts Society, in West Fifty-seventh Street, was secured, wherein was housed the sculptural works under a fine lighting, with reasonable possibilities of spacing and perspective. Under the management of the National Sculpture Society this part of the show was made to take on a dignity and an interest so unusual that it almost became a case of the tail wagging the dog, for the pictures nearly took on a secondary part in the performance.

Many important groups were secured, notably Lorado Taft's *The Blind*, that impressive composition of pathetic figures, several monumental groups of soldiers and of allegorical figures for public buildings, and, from the doyen of the sculptors, John Q. A. Ward, to the youngest worker, there were a fine lot of contributions reflecting credit on the sculptors. A prize was awarded to Robert I. Aitkin for his charming little bronze group, *The Flames*, with its two lovers clasped in each other's arms, powerfully rendered and impressive in the realism of the passion and intensity of feeling, and there were some of the *animaliers* with medalists and workers in ceramics, Mr. Roth having a display of the latter in delicate colors and attractive forms. Prominent among the contributors were Daniel C. French, with his impressive *Mourning Victory*, of the Melvin Memorial; Augustus Lukeman, with a soldier and angel for Somerville, Mass.; John J. Boyle, with a large bas-relief of *Rebecca at the Well*; Paul W. Bartlett and Herbert Adams, not to mention Isidore Konti's fountain group, and many others of the younger men, scarcely less entertaining.



GROUP FOR
SOLDIERS' MONUMENT
SOMERVILLE, MASS.

BY H. AUGUSTUS
LUKEMAN

A large canvas by Henry B. Fuller, *The Triumph of Truth Over Error*, obtained the Carnegie prize among the pictures, and occupied a considerable space at one end of the Vanderbilt gallery. The work is known through reproductions published under the auspices of the Christian Science Church, but, it must be confessed, it was more academic and imposing than genuinely artistic. John S. Sargent's three portraits of Mr. and Mrs. Pulitzer and Miss Brice were dazzling, fairly, in their cleverness, performances that no one save Sargent could, perhaps, have evolved, and there were the usual contributions from the remembered men and women

National Academy



FOUNTAIN GROUP

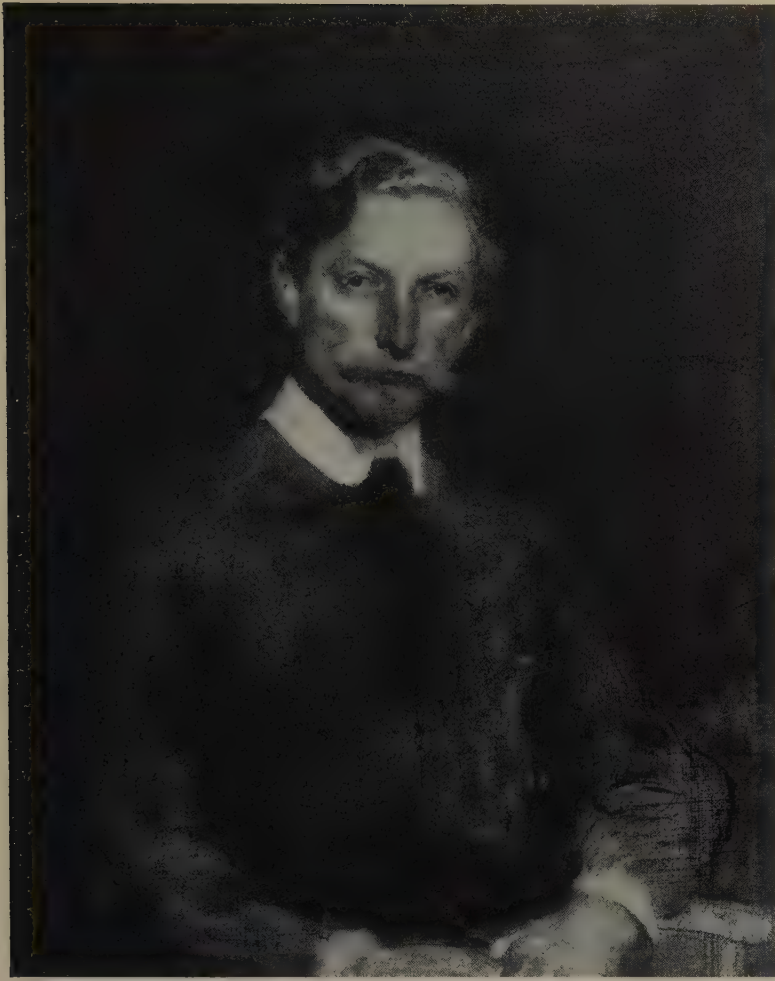
BY ISIDORE KONTI

who for years have sent to the Academy shows. Fewer of the ancient Academicians were in evidence than usual, and their canvases were practically lost in the mass of other work, so that almost for the first time their presence was not felt at all—which is saying a good deal, and naturally made for the betterment of the display.

And as one must count on the younger element to continue the best of the artistic traditions, it is pleasant to note that some of these were happily prominent on the line. Miss Lillian Genth, whose work has before this attracted serious attention, had a nude figure of a woman, *The Sun Maiden*, recall-

ing, perhaps—but in no wise in imitation of—the famous picture by Alexander Harrison, *In Arcady*. That is to say, Miss Genth has seen fit to put her figure in shadow and have flicks of sunlight dash here and there across the flesh, and she has worked out this highly difficult problem with rare artistic feeling and cleverness. Charles W. Hawthorne had three contributions, notably one of a young fisher lad, *The Return*, wherein he has achieved unusually charming results. Seriously considered and with fine sentiment, the figure stood out with great distinction and effect. The drawing of the face and the rendering of the surroundings made this picture not only one of the best things here, but a work that will hold its own among the good things that have been done by Americans in recent years. In portraiture the show was filled with many examples, Ellen Emmet's likeness of the painter Mr. von Glehn being fine in its quality of low tones, and another of Mr. Perkins, by this same Ellen Emmet, among the really good portraits in the show. Lydia F. Emmet had likewise capital canvases, some of children, attractive transcripts of adolescence not surpassed in the show.

One of the snappy, wholesome, original and daring performances of the display was George Belows's *Up the Hudson*, a somewhat large canvas showing the stream and the surrounding country, all portrayed with zest, with life, in a frank almost brutal manner, bubbling over, nevertheless, with animation and life. One was conscious the work was a joy in the rendering, that the man worked with an enthusiasm fairly contagious and caught a verisimilitude most convincing, and in *The River*, by James Preston, there was again a rugged quality of truth that did not entirely escape the brutal, where the pigment was piled on recklessly but with astonishing effect. Similar treatment characterized the *High Bridge*, by Earnest Lawson, though we do not feel him to have been as successful as hitherto, some of his remembered snow scenes having been more convincing. *Autumn's Glory*, by Will S. Robinson, we think showed some of the influence of the school of the Ten Americans, notably the methods of Mr. Metcalf, with the regular touches of broken color and the way of looking at nature. It was, however, an excellent canvas, well worth a careful inspection, and in attractive color of the reds and yellows of the season. In William Glackens's *Beach Scene* it may be said that the painter was obviously striving to get away from the conventional rendering of his confreres. That he has succeeded no one will question, perhaps. That he has been wholly successful may be instantly de-



Thomas B. Proctor Prize, 1908

PORTRAIT OF
PAUL WAYLAND BARTLETT

BY CHARLES NÔEL
FLAGG

nied even though there is earnest intention. Yet he has failed to arrive at any approximation of nature as it is visible to the majority of eyes, and his values seemed far away from the truth, while the color ended by being aggressively insistent. W. E. Schofield's *Winter on the Somme* was surely powerfully and honestly attacked in a broad and convincing manner, an excellent composition resulting.

Frederick J. Waugh's *Sark* was unfortunately of the same texture, throughout, so that the sky seemed as heavy and as tangible as the massive rocks in the foreground; but, on the contrary, his *At the Base of the Cliff*, with its swirling water, distant billows and crags against which the waters beat, was wholly satisfactory, a strong, thoughtful and intelligent performance that did him ample credit and was one of the best marines recently shown in this country.

much of the color sentiment of that picturesque country. If other men seemed to have painted more important marines than Mr. Woodbury, who so long has been identified with the best in an ocean way, we had as a compensation his little *Bathers*, which was snappy, exhilarating, full of ozone and the gaiety of the summer.

A virile portrait by J. Alden Weir and a group of two children by Cecilia Beaux, not so virile, might have been remarked, and in his picture of *The Wharf at Sunset* Jerome Myers had another of his East Side compositions that disclosed not alone intelligent observation but deep sympathy with these people. William M. Chase once more had a still life of *Fish*, that he paints with such authority, and which have long since been remarked by his brother painters as among the best

This, too, was broadly rendered, but the treatment of light on surfaces was particularly fine and telling, the forms understood, and, in short, the picture well worth a long examination. One was pulled up suddenly by crape on the late Benjamin C. Porter's admirable portrait of Mrs. Van Norden, standing, in equestrian costume, by the side of her horse. The lamented artist only passed away within the year. *The Bayberry Field*, by Allen B. Tallcott, another of the men whose labors have ceased in death, was here as well.

The Thomas B. Proctor prize for the best portrait was awarded to Charles Nôel Flagg, for his likeness of the sculptor, Paul Wayland Bartlett, a vigorous work of somewhat flamboyant color, but of freedom in the painting and unquestioned dexterity. Again Albert L. Groll had a memory of his sojourn in the western country with a large *Passing Shower in Arizona*, wherein he obtained something of the grandeur of the land and

Carnegie Institute

of the *nature morte* performances of modern men. It really seems quite incredible that such verisimilitude can be reached with paint on canvas. Yet Mr. Chase dashes in with enthusiastic energy and apparently, *premier coup*, evolves these brilliant pictures of dead fish, pots and brasses in really a masterly manner.

THIRTEENTH ANNUAL EXHIBITION, CARNEGIE INSTITUTE, PITTSBURGH, 1909

JOHN W. BEATTY, director of fine arts, Carnegie Institute, announces the following dates for the thirteenth annual international exhibition of paintings in oil at the Carnegie Institute.

Entry blanks must be received from America on or before March 10. Collection dates in America, with names of agents, are as follows:

New York City, March 15-16, 1909, W. S. Budworth & Son, 424 West Fifty-second Street. Philadelphia, March 12-13, 1909, Charles F. Haseltine, 1822 Chestnut Street. Boston, March 12-13, 1909, Stedman & Wilder, Trinity Place. Chicago, March 12-13, 1909, W. Scott Thurber, 210 Wabash Avenue. Cincinnati, March 12-13, 1909, Traxel & Maas, 206 West Fourth Street. Pittsburgh, March 15-16, 1909, J. J. Gillespie & Co., 422 Wood Street.

International Jury Meeting will be held at Pittsburgh April 8, 1909, and the International Exhibition as follows: Press view, April 28, 1909. Opening of exhibition, April 29, 1909. Closing of exhibition, June 30, 1909.

THE PENNSYLVANIA ACADEMY exhibition opens Jan. 31, remaining open to March 4. The exhibition of the Architectural League, 215 W. 57th St., N. Y., is scheduled Jan. 31 to Feb. 22; The American Society of Miniature Painters at Knoedler's, N. Y., to Feb. 6.

CXXXVIII



Courtesy of The Powell Gallery

COLORED DRAWING

BY F. L. STODDARD



UP THE RIVER

BY GEORGE BELLOW

In the Galleries

IN THE GALLERIES

LILLIAN M. GENTH shows at the Bauer-Folsom Galleries, 396 Fifth Avenue, some recent work in oils, mainly nudes, in which direction she has attracted considerable attention of recent years. Last season she was awarded a prize at the exhibition of the National Academy of Design and was made an Associate, her picture subsequently going to the permanent collection of the Engineers Club. We reproduce her *Pastoral*, which is at these galleries and marks, perhaps, the high-water mark of her achievement. The lady comes from Philadelphia and would seem to be only at the beginning of a most promising career. In these Bauer-Folsom Galleries there is a considerable collection of what is called Rakkah ware, though it is little known save among connoisseurs and is scarcely likely to achieve popularity, because of its rarity and expense. Rakkah was a Syrian city that was founded in the Ninth century by the Caliph Haroun el Raschid. It was practically obliterated five hundred years later and its site is now occupied by a miserable little village of wretched huts and an impoverished peasantry. It lies between Aleppo and Bagdad. These miserable peasantry, plowing in their rude fashion from time to time, turn up pieces of the pottery for which in its day the place was famous. Now and then they do a little digging and unearth treasures. Time, the elements and the action of the chemical properties have combined to form an iridescence on the glaze of this pottery producing exquisite tints and effects on an originally beautifully made ware. Some of the pieces are really superb. There is an inkstand, an oblong piece possibly a foot long by eight inches wide and six inches high. The sides are covered with Arabic inscriptions and conventionalized designs. A tall vase is of turquoise blue and has raised designs upon it, while there are other pieces of no less exquisite workmanship.

W. H. POWELL's Gallery, 983 Sixth Avenue, being directly in the painters' quarter, frequently contains the more or less intimate outputs of the artists'



Courtesy of the Bauer-Folsom Galleries
A PASTORAL

BY LILLIAN M. GENTH

work, and an exhibition of what is called "thumb-nail sketches" has occupied the attention of the patrons and made an admirable showing of jottings from nature, impressions of the landscape and marine views, executed on the panels of the painter's thumb box. The contributors to this exhibition included several of the better-known men, among them three of the portrait painters—Irving R. Wiles, Carroll Beckwith and Frank Fowler—these men delighting occasionally in getting away from the figure and working out in the open. Mr. Fowler, indeed, showed some charming little marines, impressions, perhaps, of the river at evening, with its craft and fog and maritime activity. Here were some of the European jottings of Charles Warren Eaton, Colin Campbell Cooper, Herbert W. Faulkner, Paul Connoyer, William Ritschel and E. H. Potthast. A poster was designed by one of the group, F. L. Stoddard, a clever arrangement that attracted considerable attention, as did his thumb-nail sketches, and other men in the group in-

In the Galleries

cluded Arthur T. Hill, A. T. Van Laer and J. W. Fosdick who for years has confined himself to burnt wood panels. Howard Russell Butler was another of the contributors, who had much of interest to offer.

AMONG the modern pictures at the galleries of Fishel, Adler & Schwartz, 313 Fifth Avenue, is a painting by Joseph Bail, the distinguished Frenchman, who has been popular with the connoisseurs these few years past and has achieved a success by representing interiors wherein are sisters of religious orders—of charity and the like. This canvas is called *The Letter*, and is characteristic of the artist's unusual cleverness in depicting whites in light. Two of these women in white costumes are at the foot of a staircase. One is reading a letter while the other listens. A flood of light comes through a window to the left and makes an interesting arrangement in the composition. There have been several one-man shows at these galleries this season, as there were last, and several more are to follow,

while the collection of pictures embraces many of the prominent Dutchmen and a few Germans. Of course, the Frenchmen are in strong evidence, as are some of the better-known Italians as well.

MR. BONAVENTURE, whose new gallery, 5 East Thirty-fifth Street, is invariably entertaining, has arranged an exhibition of prints to represent the extravagance of feminine adornment of the Eighteenth century. With these he has amassed a collection of exquisite fans, vanity boxes, purses, toilet articles and gewgaws generally, of elaborate workmanship that disclose the sister of that century to have been an adept at the spending of wealth in the adornment of her person and the arrangement of her hair, for she leaves the maiden and matron of the present day far, far behind and proves them to be but amateurs in the art. Some of the contemporaneous prints of coiffures are amazing, nay, almost incredible in their extravagance and the absurdity of their overelaboration. Such monuments of inartistic arrangement, such monstrosities, are unbelievable but for the records of the times. The art of concealing feminine loveliness seemed in that epoch to have reached its perfection. But some of the many trifles are very lovely in the shape of cases of leather, exquisitely tooled and embossed, of cut bottles for salts and perfumes, of pocketbooks with secret compartments, and many of them belonged to royal personages. Little almanacs abounded at that period. Here are many of them with their quaint printing and binding, and the prints are many and curious, showing parties in theater boxes, promenading in their carriages, at all sorts of follies and amusements—the story of an age of gallantry, of pleasure-seeking and great extravagance. The changes in the new quarters have enabled Mr. Bonaventure to arrange his stock of books and prints to the greatest advantage, with special chambers wherein one may sit at ease and go over the many things carefully and uninterruptedly.



Courtesy Fishel, Adler & Schwartz

THE LETTER

BY JOSEPH BAIL

EUGENE GLAENZER has at his new galleries, 560 Fifth Avenue, whither he has moved from Thirty-first Street, a superb example of the distinguished Frenchman Nicolas de Largilliere, a

In the Galleries

one-time historical painter but now recalled only by his portraits. In his day he limned in England a portrait of Charles II and many of the English nobility, as well as one of James II and the infant Prince of Wales. He lived a long and honorable life, to be ninety years of age, and was a great friend of Le Brun. This canvas, which is representative of his best manner, is of the Comte de Puysegur, a distinguished French noble of his day, who is depicted in one of the stilted poses of the time, one hand at his hip the other advancing. He is bewigged and dressed in gorgeous habiliments, with a green velvet robe of some sort about him, against a florid background of columns, sky and draperies. It is all very clever, technically dexterous and decorative in color, a very epitome of the epoch. Appealing in an entirely different manner is a portrait of a doge of Venice by Jacopo da Ponte, known as "Il Bassano," after the little town on the Brenta. The man was a pupil of his father of the same name and settled in Venice, where he was employed to paint a series of historical pictures in the doge's palace, and he also worked much for the Venetian churches. His style was formed on the example of Titian and his sitters included many important men. He was a most fecund painter and with the help of his sons produced a mass of work. This example at the Glaenzer galleries is of surpassing excellence, being painted with great breadth and directness, the face and hands of the noble sitter coming out luminously from a rich dark background. There is a whole epitome of humanity in the beautifully rendered face and the work is of rare distinction.

GERMAN art, exploited as it is in the present exhibition at the Metropolitan Museum of Art, will further appeal to this public through a display arranged by the Berlin Photographic Company, which the manager, Mr. Lesch, has arranged at the galleries, 14 East Twenty-third street, and which is most comprehensive as well as educational in its selection, for there is much to be seen here that unfortunately is not available in the institution in Central Park.



Courtesy Eugene Glaenzer
PORTRAIT

BY LARGILLIERRE

Not alone are there a multitude of prints in the black and white, but the Berlin Company has many reproductions in color, the latest achievements in that direction, and these are highly satisfactory, marking an era as they do in the new processes. Visitors to the Metropolitan Museum will recall with pleasure the remarkable composition by the great Menzel, the *Ball Supper*. It is an arrangement of figures to dismay any but the most consummate craftsman and it is replete with life and incident. There seem literally hundreds of men and women attending some royal function. Most of the men are in gorgeous uniforms, while the women are elaborately attired, and it is all like a snapshot of the event, with no end of entertaining situations, a couple talking here, a group eating there, the pushing, crowding and confusion incident to such an occasion. But the difficulties of limning all these are passed by apparently with ease and facility and the master presents all with the trained touch, the marvelous power of observation that



Courtesy Berlin Photographic Company
THE GOOSE PLUCKERS

BY MAX LIEBERMANN

have always distinguished him, and the color reproduction here is capital.

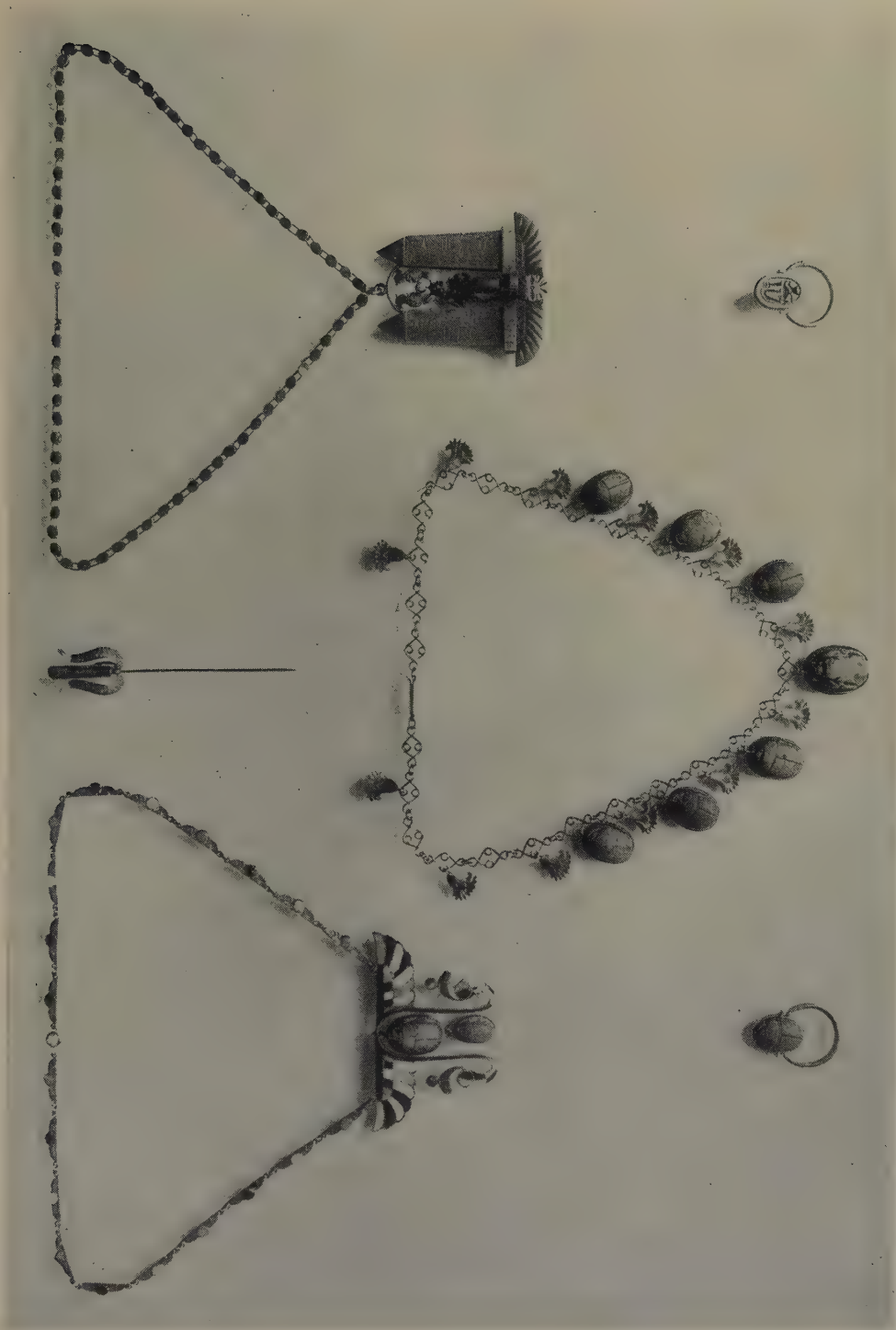
One sees here something of the invention, the poetic sentiment and the remarkable technical achievements of the school, not alone among the acknowledged masters, but likewise among the newer men whose names are only known on this side of the water among the few who have followed their progress. Of course, there is a certain familiarity with such great ones as this Menzel, who, by the way, is further represented by his *Concert of Frederick the Great* and his famous *Rolling Mill*, in addition to the *Ball Supper* already referred to; also with the lovely Boecklins, his *Isle of Death* and *The Regions of Joy*, and the numerous portraits of Lenbach. Of the latter the Berlin Company publishes his Momsen, Liszt, Wagner, Bismarck, Clara Schumann and others. But it is interesting to turn to Leistikow with his colored reproduction of *The Grunewald Lake*, and Overbeck's *The Spring*, to Vogeler, Modersohn and Reinicke, along with Zügel, Dettmann, Kuhl and Uhde. The interesting *Two Sisters* by Kampf is now at the Museum, reproduced, only one hundred proofs having been published and these signed by the artists.

CXLII

SIGNOR PERERA'S EGYPTIAN COLLECTION

THE collection of Egyptian antiquities which Signor Edgar Perera showed at the exhibition of the Society of National Craftsmen was the result of several years' work in upper Egypt. Signor Perera was able to obtain some of the rarest relics to be found in Cairo, Assuan and Luxor. He had the assistance of the director of the Turin Museum and other Egyptologists. The mounting, some specimens of which are here illustrated, is his own work and is individual in character.

Among the interesting objects in the collection was a gold ring of the time of Rameses II, the plaque representing a procession of deities; a royal scarab of Thotmes III and one of Queen Thy found at Tel-el-Amarna; several pure gold ornaments found in sarcophagi of the Assyrian period and other gold jewels from the Island of Crete. The scarab has more meaning and is more universally known than any other Egyptian relic. Scarab is the name given to the many models of a certain beetle found in the desert sand. The object was made of paste and glazed with different colors.



EGYPTIAN JEWELRY
FROM THE COLLECTION
OF EDGAR PERERA

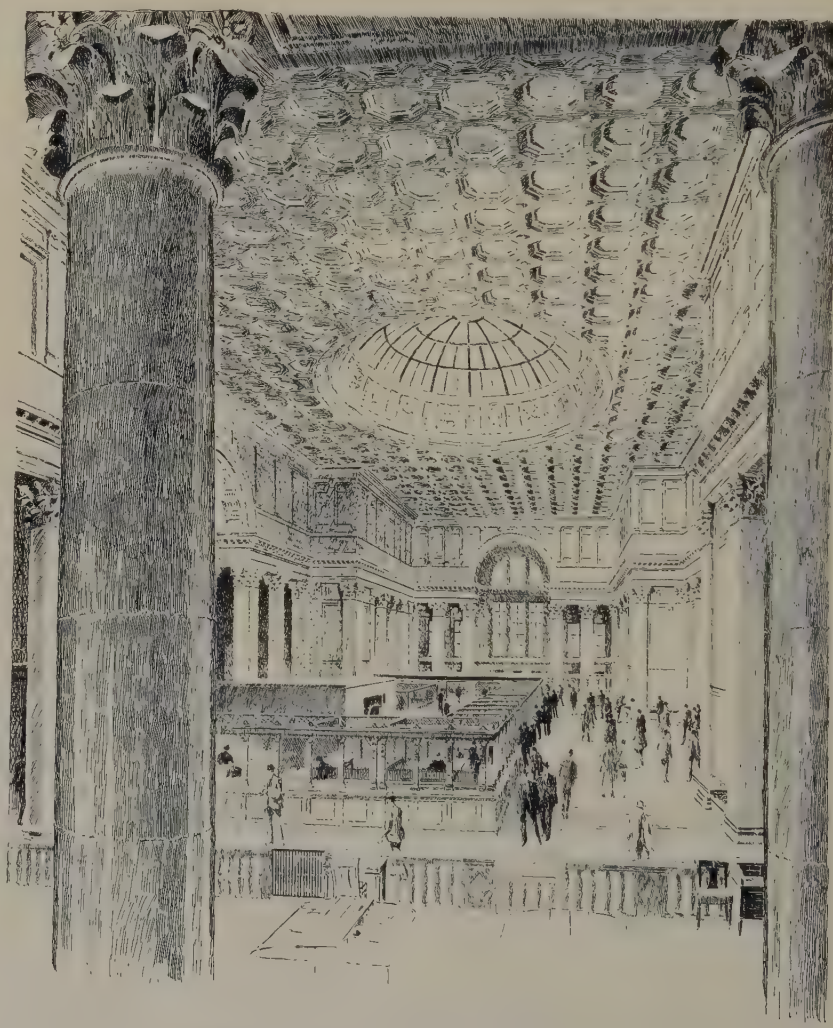
New National City Bank Building

THE NEW BUILDING OF THE NATIONAL CITY BANK

THE old Custom House in lower Wall Street was one of the few really fine historic buildings left in Manhattan, and when the builders began dismantling operations a year ago it was felt that the famous old structure, with its monumental lines and classic traditions, had fallen before the demands of business and had gone the way of many beautiful things. The destruction, however, was confined to the necessities of converting the old building into a suitable home for the largest American bank. This meant entirely wiping out the interior arrangements and sweeping away every vestige of the old attic which was added to the building during the Civil War, and which had always been open to criticism. The towering Ionic monoliths that formed the colonnade on Wall Street were left practically untouched, and the massive granite walls were also left unchanged, except for a few minor alterations. Upon this section was superimposed a new structure, four stories in height, with a Corinthian colonnade above the Ionic columns. The project was a bold experiment architecturally, but the result is apparently a complete triumph. The monumental aspect of the old building, which aside from its simple classic lines was its dominating feature, has been intensified through the alterations, and the structure as it now stands retains the old character and tradition, while providing at the same time an adequate home for a modern banking organization of the largest proportions and most exacting requirements.

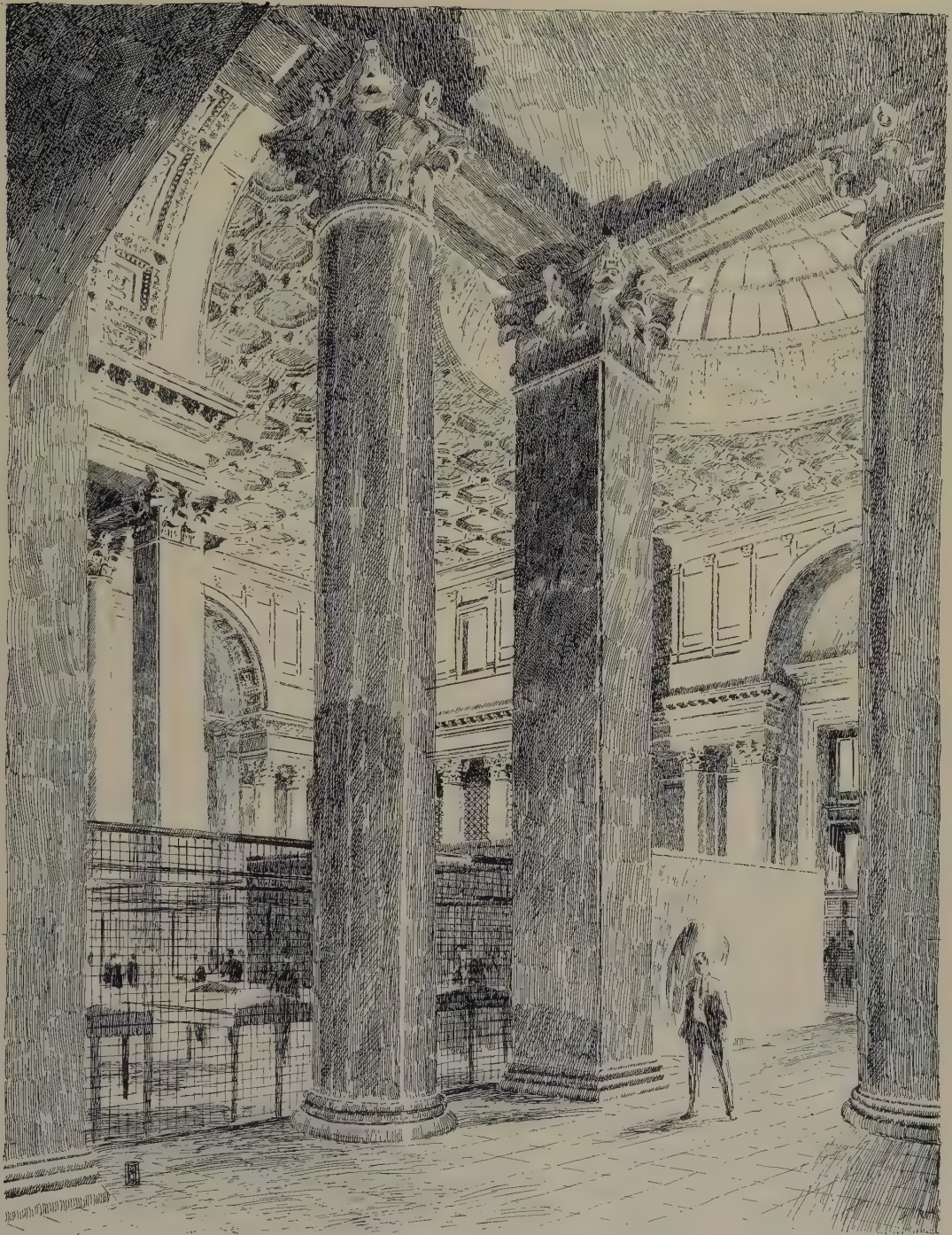
In the great domed banking chamber of the rebuilt Custom House Messrs. McKim, Mead & White have created a remarkable interior. The building occupies an entire city block, and the architects have not permitted a single detail to break the splendid proportions of this chamber. The sharpness of the corner angles was eliminated by building suitable alcoves, but the fine distances of the great domed room were carefully preserved.

It is not improbable that much of the effectiveness of this interior is due to the monotone of its color scheme. A generous use has been made of the soft light gray Botticini marble which enters into the Corinthian columns and pilasters, the wall panels and the lengthy banking screen. The floor is of smoothed Hauteville stone, which exactly harmonizes with the Italian marble; the coffered ceiling is entirely without color.



GENERAL VIEW INTERIOR

NATIONAL CITY BANK BUILDING



PORTION OF INTERIOR
NATIONAL CITY BANK
McKIM, MEAD & WHITE, ARCHITECTS

Exhibition of Advertising Art



SECOND ANNUAL EXHIBITION

ADVERTISING ART

SECOND ANNUAL EXHIBITION OF ADVERTISING ART BY EARNEST ELMO CALKINS

AT THE Second Annual Exhibition of Advertising Art held in the galleries of the National Arts Club, Gramercy Park, New York City, the cover designs of magazines, which were a striking and pleasing part of last year's exhibition, were omitted.

Wisely or not, the committee in charge thought that the cover designs were not strictly advertising in the sense that the exhibition understood it, and that, anyway, there were so many of them that they crowded out what might be called the more legitimate advertising.

Advertisers and designers of advertising, however, do not seem to be ready to take advantage of this exhibition so fully as the committee thought, so that the exhibition was not as large as it was last year.

As far as the designs go, however, they were as good in character, although possibly more of the designs shown represented the artist's idea rather than the advertiser's.

It is true that much successful advertising carries some very poor designing, but it is also equally true that good designing would have made it better. Anyway, the object of this exhibition is to show that good designing can be applied to advertising, just as the object of the Craftsmen Exhibition, for instance, is intended to show that good designing can

be applied to such articles as jewelry, furniture, pottery and the like.

It is not insisted that a pitcher is a better pitcher because the design on the outside of it is a pleasing rather than an ugly one, but it is insisted that the pitcher is no worse because of the pleasing design and that it fulfils more fields of usefulness by being both beautiful and useful.

Among the men who were represented by work more or less characteristic are such designers as Edward Penfield, Will Bradley, J. Wildhack, Walter Fawcett, Maxfield Parrish, Earl Horter, Louis Fancher, J. Sommers and others who are good but not so well known.

The best black and white shown was by J. J. Gould, consisting of a series of designs advertising the Edison phonograph. The designs were in the form of illustrations and of a character equal, if not superior, to the average black-and-white illustrations in magazines and books.

There were two other interesting features of this show which were not present last year. One was a demonstration of the Lumière photography from nature in actual colors as applied to advertising, both the exhibition and the process being the work of *Country Life in America*, and many of the results being those given in their own advertising pages in their Christmas number. The other was a showing of foreign posters, German, French, Hungarian, Italian and Dutch, by such men as Cheret, Steinlen, Grün, Mucha and others.

In glass show cases were shown specimens of the

Exhibition of Advertising Art

smaller printed things used for advertising purposes. The best things shown in the way of small booklets were the work of the Cheltenham Press, which has long borne a reputation for beautiful printed things applied to advertising. The Maxfield Parrish poster for the Toy Bazaar at Madison Square Garden was especially interesting, as it is in his earlier style, which we have not seen for some time. This year, as last, Wildhack's posters are among the very best things in poster art this country has produced. The work of Walter Fawcett is noticeable for its cleverness—that cleverness which we see more in the work of German artists than in that of any American. It is strongly eye-catching, and while far too clever for use in ordinary advertising, in places where such advertising can be used it is particularly good. A well-known Cream of Wheat design by Wyeth was shown in the shape of a large oil painting. Anna Burnham Westerman had an exceptionally good cover design.

Especial interest was attached to a showing of theatrical posters for the Fifth Avenue Theater, made by F. J. Cooper. Mr. Cooper has been known to readers of newspapers in New York, as he is the inventor and designer of the quaint little figures which have been used for some time in the advertising of the New York Edison Company. He had one of these figures in large form in a lettered poster, in red and black on tan-colored paper, which was excellent in every way and was the most noticeable things at the Electric Show at Madison Square Garden. His theater posters, however, are noteworthy because this is almost the first time a theater has gone to an artist of his caliber for theatrical work instead of to a lithographer, and, naturally, his posters stand out wherever they are posted as

compared with the dead and deadly level of the average lithographer's designing. E. E. C.

AN INTERNATIONAL exhibition of pictorial photography will be held in the galleries of the National Arts Club, opening with a reception on the evening of February 2. It is hoped that this may prove to be the most comprehensive and representative exhibition of the kind ever held in this country, comprising work by the leading pictorial photographers both at home and abroad, Germany, France and Italy being represented by work from the hands of their ablest men. It is expected that this exhibition will demonstrate in a striking manner the possibilities of pictorial photography.

THE American Free Art League has issued copies of the brief in favor of the removal of the duties on works of art submitted to the ways and means committee, Washington, D. C., last November. This comprises a discussion of the proposed changes in the law and gives the arguments for free art under the following heads: The art argument, the educational argument, the industrial argument, the artist argument, the museum argument, the argument from precedent, the tariff argument and the argument from public opinion. There follows a summary of the history of art duties and an extract from utterances on the subject from two hundred college presidents, two hundred artists, fifty art dealers, two hundred officers of art museums and about three hundred newspapers and magazines. An additional memorandum opposing the suggestion of a specific duty of one hundred dollars imposed upon paintings and art objects made within the last one hundred years has been submitted.



ADVERTISING POSTERS

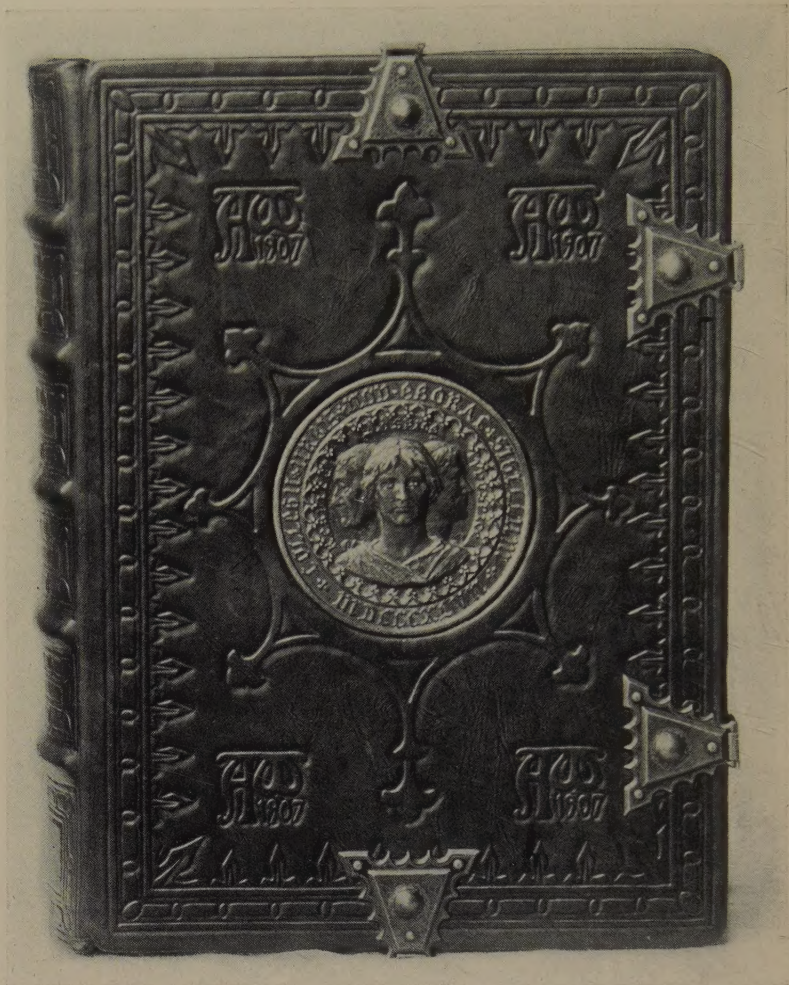
DESIGNED BY F. J. COOPER

The Misses Ripley

BOOK BINDING BY MISSES RIPLEY

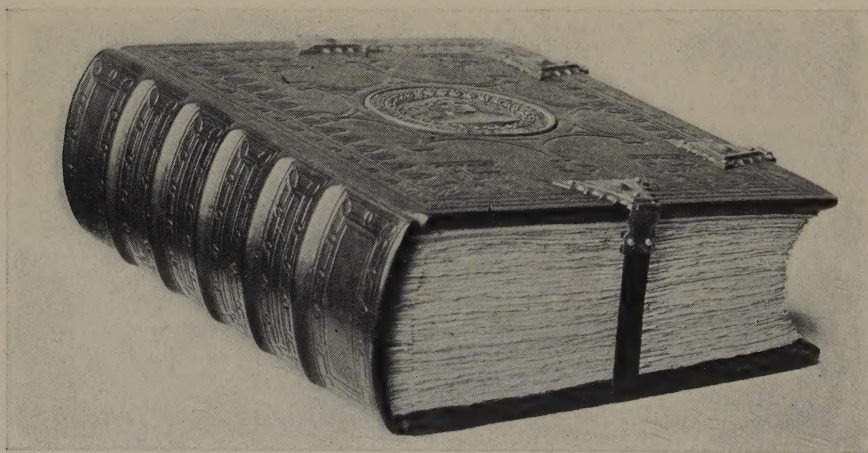
AN ARTISTIC piece of work has lately been finished in the studios of the Misses Ripley, New York. This is a gift book, designed and bound by the Misses Ripley, for presentation to Professor Adolph Werner, "To mark," as the title page reads, "fifty years of service at the College of the City of New York." It contains many hundred letters from Professor Werner's colleagues and friends and the pupils in his charge since he first entered the college in 1857.

The book is executed in calfskin, of a dark, soft brown, with an antique finish, which harmonizes in color with the metal clasps and mounts, and the bronze medallion in the center of the cover. The medallion, a reproduction of the college seal, was modeled by Professor Frederick Dielman, president of the



BOOK PRESENTED TO
PROFESSOR WERNER

DESIGNED AND BOUND
BY THE MISSES RIPLEY



PRESENTATION VOLUME

BOUND BY THE MISSES RIPLEY

National Academy, and executed by Victor D. Brenner. The style of decorations of the leather cover is early German Gothic, the soft, rich surface of the leather deeply indented with the simple design. The four mounts of the clasps are of quaint three-sided form, and the tiny fastenings are held by leather straps.

